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DISCORDER

May 1996 - #160

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dis-cover

Who would ever guess that the cherubic youths gracing this month's cover are actually Vancouver's reigning kings of Satanic speed-metal? Well, it's true. Andrew Dennison snapped this rare shot of the Sparkmarker boys sans leather ware and feathered hair; Ken Paul took care of the graphic stylings.

dis-contents

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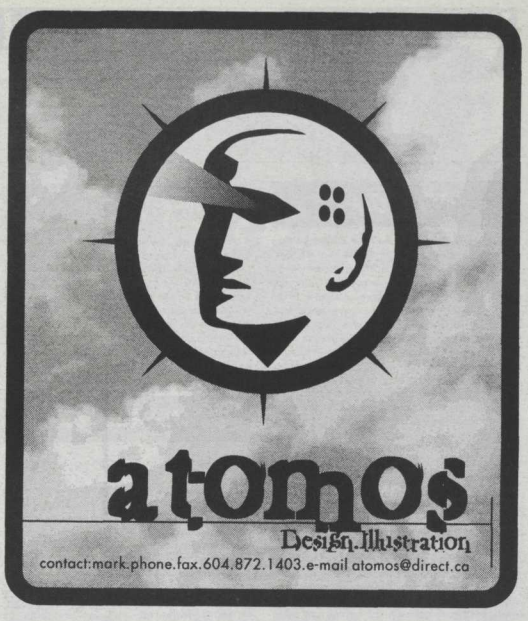

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vancouver special

by dale sawyer & brian wieser

LOCAL DIRT

It appears the rumours weren't true: **Sister Lovers** have not and will not be signed to Mint Records, contrary to reports that surfaced here a few months ago...word from the grapevine says that Nettwerk's **Rose Chronicles** are presently without a drummer or bassist, and have been trying out replacements... **The Gate** is a new venue that you'll undoubtedly start frequenting. It's run by the same person who used to book for the Treehouse Lounge, and is located on Granville Street where the Maximum Blues Pub used to be... As you read this, **Music West '96** will have already started. Some bands who've never played here before that I'd like to recommend you see include Radioblaster and Len from Toronto, as well as Download, who'll be performing at the Penthouse. The most anticipated performance will undoubtedly be Sloan's rumoured show at the Stereolab gig on May 4th at the Commodore... **Music Waste** is also well underway by now, with shows at a growing number of venues. Perhaps one of their biggest coups was bringing the Niagara onside after MusicWest shows had already been scheduled there. Bands set for that venue were subsequently re-booked elsewhere. The headaches continue for Music West as Waste grows in popularity. Locals Knock Down Ginger and their manager Dan Cimazoni (events co-ordinator at Musicwest) have parted ways for the time being due to 'conflicting viewpoints' which seem to have originated in KND's support of Music Waste, where they'll be playing this year.. new cds are out now by Shindig semi-finalists **Knockin' Dog** as well as a compilation by the Scratch Record Label, entitled *Surreal Rest* and including tracks by **Pork Queen**, **Good Horsey**, **Thinking Fellers Union Local 282** and others.... **Sparkmarker**'s *Sub Pop 7"* is set to be out on May 7th. In related news, the band will be performing a series of weekend shows throughout the summer as part of the "No Glove, No Love Tour". Conceived by local activist/scenester Meegan Maultsaid, whose band **Puncture** will also be playing, the aim of the tour is "to promote awareness and education around youth and HIV issues"...

DEMO REVIEWS

Not much time this month. Can only quickly jot down muddled thoughts with the inevitable result of creating more confusion. Too bad 'cause there's so much good shit out there these days. Like **Stratochief**, the newest band to feature CiTR alumnus Paula Spurr (née Rempel) on guitar and vocals. Lotsa motorcycle references, obviously. And a surprising number of songs with sweet (meaning on-key) harmonizing between Paula and Naomi Sider, the other vocalist, whose brother Mike plays bass. And speaking of brothers, isn't that ex-Cannon Heath Down guitarist Jon Brotherton slapping the skins for Stratochief? Well, oil my hog! I guess now I have to mention the other guy, guitar player John Antonopoulos, who has a name with four o's in it. Anyway, they rock hard but not too hard, they don't wanna get hassled by the man, and they have songs like "Tom Jones" ("I'm really proud of my voice"), "Withdrawal", "Am Not", and "She Shoots She Scores" that stick in your head like a Valiant in second gear.

Perfect segue for my next pick, the two song tape from **Bug**, whose guitarist Iain Ross drives a 'Cuda (I've seen 'im). Mr. Ross has been in all sortsa bands, going back to Civil Service in the early '80s, and also including Curious George and The Young Adults. Other axeologist Dave Badanic has been in a million bands himself, like *Dirt* and, at present, the Touch & Gos. Maybe you, dear reader, should check your journal because even you might have even been in a band with at least one of Bug. Like Stratochief, they have a fondness for motorized vehicles, probably working on them in their backyard when not cranking out the gritty rock that Bug specialize in. Skateboards are also on the agenda, although I guess that's nothing new; I betcha any band playing live in town on a Welfare Wednesday has a least a couple guys with decks in the band. Brian and Joe of D.O.A. (and, in the latter case, the Green Party!) throw their two cents in, giving their Punk Rock Daddy blessing to the Bug project. There! I've spent so much space on the grotty details surrounding the band that I don't even have to talk about the music. I'm getting good at this stuff.

The other two bands I'm gonna talk about don't fret about their wheels so much, opting instead to spend their time blowing dust off their grandparents' wax collections for inspiration. **The Colorifics**, who were mentioned several months ago as a band who had *sent a fucked-up tape in to CiTR*, have been vindicated by getting the cassette repro tidied up and revealing to the world that their silky smooth lounge stylings don't resemble the mess that was the first pressing of *Guilty Pleasures*. Gosh durn this new-fangled technology. They run, or should I say, fox-trot, the gamut between high-energy jitterbug jive to elevator-ready tapiocacore that sounds like Julie London jamming with Wes Montgomery. Territory previously covered by the J.D.s, and the Wildroot Orchestra before that, but the Lincoln Clarkes-named quartet concentrate less on the mamba and more on the martini, less hully-gully and more hubba-hubba, less retro and more reefer. And Dino never said "fuck off" in any of his numbers the way Lindsey Davis croons it.

Finally, also a bit of a throw-back are **the Molestics**, whose second recording pleased the band themselves so much they released it to the unsuspecting world. Alternating between Satchmo stylin's and Weillian warcries, the Mos rise out of a dinosaurian ooze doing a tap dance on your whiskey-spinning pate. Only the Jades remember some of these tunes, and they ain't talkin'. They update the lyrics somewhat, like where "Now's the time to Fall in Love" becomes "Now's the Time to be a bum" because "smack's a lot cheaper". Live they're a hoot, switching instruments they're too drunk to play anyway, and singing in French not because it's an official language but because they know their archæological antics are wasted on us Wet Coasters. This stuff is downbeat all the way, the kind that keeps you swingin' silly until the Depression hits.

ALL-AGES SHOWS

Saturday, May 4th: Soldiers of Misfortune, Pipebomb, the Insipids, Dog Eat Dogma & the Dunderheads at the St. James Community Square

Saturday, May 4th: Trish Kelly, Amber Dawn, Justin McGrail & Gary Ersatz at the Talking Stick (Spoken Word)

Saturday, May 4th: Slam City Jam w/Seaweed, Spiderbait & Hip Hop Mecanix at the Plaza of Nations (noon)

Saturday, May 4th (hmm, I'm beginning todetect a pattern here...): Bad Religion, Dance Hall Crashers & Unwritten Law at the Plaza of Nations

Sunday, May 5th: Slam City Jam w/Minority, North American Bison & ten days late at the Plaza of Nations

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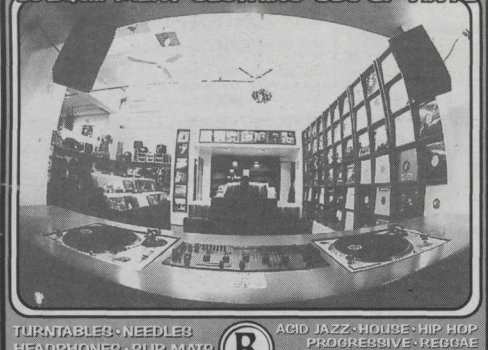

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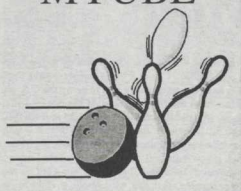
cowshead chronicles

there are places i refuse to go. places that are reflective of my past in one way or another, be it good or bad, but usually these places conjure up images of things gone wrong. certain areas of the city are off limits as far as i'm concerned. or at lesat for certain moments in time it's best to avoid these areas until the dust has settled. certain coffee shops and restaurants. hotels and bars. even certain cities in the u.s. are now off limits. and it's all about my heart. an organ in my body that i sometimes feel was put there not to keep me alive but to cause me great pain. the heart is a strange place sometimes. the blood that courses through it has very little to do with the way we feel because of it. the way it can jump into our throats and choke us. the way it pounds. sometimes in the middle of the night we can hear it beating and the pounding in our ears is seemingly enough to break the silence of the night as we lie in bed trying to sleep. and even if we try and want it to happen there's no stopping it. all the clutching of our chests won't make it go away. but this really isn't about my heart. really. it's not. it's about the hearts of others. the hearts buried deep in the chests of those i know. i wonder what's in some of them. some, i know are filled with a blackness that i could never help them get rid of. while others are so full of life that i can only wonder what it's like to have a heart that alive. and i wonder about the people i've had something to do with and how i've made their hearts feel. love and hate and sadness, your heart feels them all. i feel sometimes like my own heart is becoming blackened with time but i still hold out hope that there will be a turning point that will change all that. the light at the end of the tunnel is the carrot i'm chasing right now. i suppose the point to all of this is the way your happiness may affect someone else's heart. it's unfortunate when your happiness affects others in a negative way. but what can you do? live your life for the benefit of others or stay your own course? shit. i don't know. it could be that i'm listening to too much 'son volt' lately. damn that jay farrar.

gth

MYUBL



1996 CHAMPIONS!

DISCORDER hell

The winners of the 1996 Misspent Youth Underground Bowling League, Team Discorder Hell.

Kevin"headpin" Pendergraft
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Ken "turkey" Paul

...and if someone added the scores wrong, sorry, we're not giving the title back.

bye bye sophie!!

DEPORTED!

Sophie Hamley has been holding this pathetic magazine together for a year now, how will we ever pull off the next issue? Good Luck, we'll miss you!

-Your friends at CiTR and Discorder.

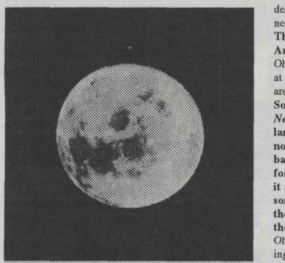
America never...

Nardwuar™: For years, Bill, I've heard the rumour that Disney faked the moon landing. Now you're here, Mr. Kaysing, to prove it's true, aren't you? R.E.M. sang, "If you believe they put a man on the moon" - you're here to prove it, aren't you, Mr. Kaysing?

Bill Kaysing: I'm here to prove that no man has ever landed on the moon.

Bill Kaysing, can you give your background of your involvement in the space programme and what the official government line is about people landing on the moon?

I was for seven years head of technical publications for the Rocketdyne Research Department at the Propulsion Field Laboratory in the Simi Hills, near Kenoga Park, California. During that time I had top-secret clearance and Atomic Energy Commission (A.E.C.) clearance and I was in on all of the top secrets about the development of Mercury and Gemini and, of course, Atlas, and, eventually, Apollo. And my experience as a technical writer led me to believe that a lot of the things that the aerospace industry and N.A.S.A. preferred to have done were never done. They were not as successful as they pretended to be. [As to the second question,] the government claims that the reports of astronauts and photographs and some rocks prove that we went to the moon. My feeling is that some photos and some people who have been under military pay or military jurisdiction all their lives and some rocks don't prove a thing. In fact, there is so much contrary evidence to going to the moon, such as solar and cosmic radiation, micro meteorites, the temperature on the moon, the fact that the astronauts never reported how magnificent the stars were or they never showed a picture of the crater that should have been



This photo of the moon was taken by Apollo 16. If it was real, wouldn't it be surrounded by stars?

dug underneath the lunar lander - it goes on and on. I have hundreds of pieces of information that any really intelligent person could review and then decide for themselves.

Well, particularly, Mr. Kaysing, could you just prove it here with some little points, that we actually did not go to the moon. In your book you mention that there were no stars in the photos that N.A.S.A. took.

That's right, and they had the most marvellous opportunity to take pictures of all the stars in the universe visible from the moon. I've talked to a number of top-level astronauts, both locally and elsewhere, and they say that the astronauts would have been overwhelmed by the sight of trillions of stars, not to mention Jupiter and Saturn and the other planets and so forth, but not one picture has ever come back from the alleged trip to the moon showing the stars in all their magnificence, nor do any of the astronauts comment on the stars. They completely ignore it. It would be like going to Niagara Falls and talking about the hamburger you ate.

Doesn't N.A.S.A. say that the reason there were no stars is because their cameras weren't set for the proper exposure, isn't that their line?

That's their line and that's pure baloney. I've talked to photographic experts who say that N.A.S.A. have all the money in the world to have a camera that would have taken magnificent pictures of stars. But there's a little problem, you know, the temperature on the moon is 250°F during the lunar day. A friend of mine put some film in an oven and ran it up to 250°F and the film just curled up. If you notice, the Hasselblad camera is worn outside of the astronaut's suit and it is not curled in any way. That camera would have heated up to the temperature to bake cookies in a very short time, because the sun on the moon is absolutely relentless, there's no atmosphere to mitigate the heat of the sun. So it's obvious that the pictures that they brought back were not taken on the moon, nor could they have actually taken any pictures on the moon, even if they had gone there.

If the moon landing was faked, how come they didn't include stars in their studio?

They could not fake the stars and maps because there are too many astronomy buffs - and I've talked to a lot of them - who would have measured the angularity between stars and the position of stars behind, let's say, the earth. No way, even with the most advanced computers, could they have created star pictures that would have been acceptable to astronomy buffs.

Where was the moon landing faked? Somewhere in the Nevada desert? What's the deal on that, Bill Kaysing?

It's said that there's an area near Quebec that looks just like the moon and that the astronauts spent some time up there. They spent lots of time in the Nevada desert and it looks a great deal like the moon. But here's the kicker - there's an Air Force base near San Bernadino, California, called Norton Air Force Base, and they have the world's largest sound stages under tremendously efficient security. They could have easily created all of the moon sets in those sound stages and filmed to their hearts' content.

This was in the Nevada desert.

Well, this was in Norton Air Force Base in San Bernadino, but they could have done it in the Nevada desert in an area called 51, which is the north-east corner of the A.E.C. base there.

They have a lot of U.F.O. stuff going on around Area 51.

Oh yeah, 51 is a place where you don't want to be found at all. All the guards carry submachine guns and they are told to shoot to kill if anybody gets inside the base.

So continuing on, Mr. Bill Kaysing, author of *We Never Went to the Moon*, to prove that the moon landing was faked, you mentioned that there were no stars in the photos that the astronauts brought back, but also you mentioned it was impossible for the United States of America to actually make it to the moon at that time, that there had been some problems, and that you were involved with the programme at this time, so you knew about those problems.

Oh yes. One of the major problems, of course, was trying to get things to work in essentially an alien environment. Outer space is no picnic. You've got the Van Allen belt around the Earth, you know, about twenty miles up, and the Van Allen belt would probably have cooked any astronauts who ventured into that area. Then you've got outer space where there are billions of micro meteorites zipping around at speeds up to 60,000 miles per hour, and these would have gone right through the command capsule with the astronauts in it and kept right on going.

Weren't there actual events, though, that happened to N.A.S.A. that made them realize they couldn't send somebody to the moon? When did N.A.S.A. realise that it was impossible for them to send somebody to the moon and that they would have to fake the moon landing?

Well, initially, they realised it in 1959 when I was privy to a study made by the Russians. The Russians discovered that the radiation on the moon would require astronauts to be clothed in four feet of lead to avoid being killed. N.A.S.A. picked up on this study and, of course, did some studies of their own about all of the different hazards on the moon, particularly something as benign, you might think, as temperature. The temperature on the moon during a lunar day is 250°F. Now, trying to keep either the suits or the lunar lander cool during that tremendous heat from a blazing sun would have been impossible because they did not have enough air conditioning power.

Well, Bill Kaysing, what I don't understand is, if N.A.S.A. realised they couldn't put a man on the moon in 1959, what about those astronauts who died in 1967 on the launch pad? Did N.A.S.A. know that those guys were gonna die on the launch pad? Were they sacrificed to make the space programme more realistic?

Aah...I would say that's - you're pretty close to that. A fellow by the name of Gus Grissom was very disenchanted with the Apollo programme and he, on the day that he was burned to death, he hung a lemon on the command capsule to let people know what he thought of it. Prior to that, he made many trips to the rocket down in Downey Plant to examine the equipment and he realised that it wasn't going to work. A few minutes before he was burned to death, he said, hey, you guys in the control centre, get with it. You expect me to go to the moon and you can't even maintain telephonic communications over three miles. But my theory about Gus Grissom was that he was about to blow the whistle on the entire project and that he was murdered.

If N.A.S.A. was faking the whole moon programme, what was going to happen to the astronauts, what was their mission? What was N.A.S.A. trying to achieve or prove to the public?

Well, by simulating a trip to the moon they could easily then justify the $30 billion that they spent. They intended to get Gus Grissom, and Chaffee and White, to actually lie about their trips to the moon, just like Armstrong and Aldrin and all the other astronauts here lied about their trips to the moon. I call astronauts who allegedly landed on the moon bald-faced liars, and particularly Alan Shephard.

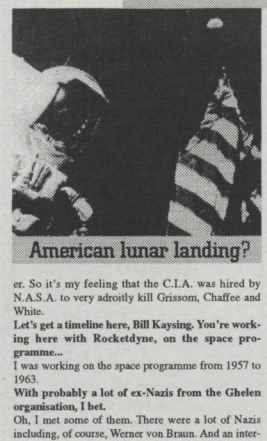
Why is that?

Well, Alan Shephard is one of these particularly obnoxious people. After Grissom was murdered, he refused to help Grissom's wife, Betty Grissom, get a settlement from N.A.S.A and from North American Aviation, which she held responsible. And Shephard didn't approve of this at all. He said that we should accept the deaths of astronauts and you don't need any money.

Did N.A.S.A. kill those astronauts in 1967, did they kill them on purpose because they knew too much? Or was it actually an accident that happened?

No, it was no accident, they murdered them. You see, I found out just recently that whenever N.A.S.A. was in trouble they would call on the C.I.A. Now we all know that the C.I.A. has and can kill anybody they want without any feeling of conscience whatsoever. So it's my feeling that the C.I.A. was hired by N.A.S.A. to very adroitly kill Grissom, Chaffee and White.

Nardwuar™ vs.



American lunar landing?

Let's get a timeline here, Bill Kaysing. You're working here with Rocketdyne, on the space programme...

I was working on the space programme from 1957 to 1963.

With probably a lot of ex-Nazis from the Ghelen organisation, I bet.

Oh, I met some of them. There were a lot of Nazis including, of course, Werner von Braun. And an interesting sideline is that, after the Apollo project was over, he completely lost interest in space travel, retired and went to work for Grumman, then he died of cancer. This also evokes the recollection that, after Apollo 11 allegedly returned to Earth, three of the leading N.A.S.A. investigators resigned without an explanation. Now this tells you that there were some men of integrity who would not go along with this scam.

So you're working at the rocket place developing, working for the space programme. You eventually leave the space programme. At that point, did you know that the moon landings were going to be faked. 'Cause you said in 1959 the U.S.A. realised they couldn't put a man on the moon, so they started faking stuff. Why didn't you spill the beans right then?

Well, I don't know. What motivated me to spill the beans was a young man from the Vietnam wars by the name of John Grant. He said that he was sent to Vietnam to kill people with no good reason and he also got a heroin habit, and he says, "Bill," he says, "what I want you to do is blow the whistle on this rotten, corrupt government." He says, "Why don't you say something outrageous, like, we never went to the moon?" So I attribute my interest in this project to John Grant.

If the moon landings were faked, why did they continue faking the Apollo flights?

Well, the plan was to have something like eight or ten Apollo flights to the moon and they had been given the money to build all the vehicles to do it, and they felt obligated to carry on with the simulation. But remember this: by the end of Apollo 12 people in America, possibly elsewhere, were completely bored with the project. So what they thought they would do, and did, was they would create a cliffhanger. And Apollo 13, which didn't happen at all, despite the movie, was simply a simulation inside of a simulation to get people's interests back into the space programme.

Apollo 13 was totally faked.

Totally faked. It never left the earth.

The movie that was up for nine Oscars™ never even happened.

It never even happened.

Well, why did they keep faking the Apollo flights, I still don't understand. Did the Soviet Union know it was faked? Why did they keep shut up if they knew it was faked? 'Cause a lot of people would think they kept the moon race going to prove the U.S. was better than the Soviet Union. If the Soviet Union knew, why did they let the U.S. get away with this?

Well, I'll tell you - at the highest levels there is a coalition between governments. In other words, the Soviets said, if you won't tell on us - and they faked most of their space exploration flights - we won't tell on you. It's as simple as that. See, what Apollo is, is the beginning of the end of the ability of the government to hoodwink and bamboozle and manipulate the people. More and more people are becoming aware in the U.S. that the government is totally and completely public enemy number one.

Let's get a little bit more into the proving part of *We Never Went to the Moon*, Bill. You mentioned that there was no crater beneath the lunar lander. What's the significance of that?

The significance is that the lunar lander engine developed 10,000 pounds of thrust. I've seen many, many rocket engines of that capability in action and they are so powerful that they will move giant rocks across the canyon. A 10,000 pound thrust engine would have dug a hole right down to bedrock and it would have stirred up an enormous cloud of dust, and that never appeared in any of the so-called films that they took of the lunar landing. So, the absence of the crater in any photograph of Apollo lunar landers is actually probably the only real proof that you need. You don't need much beyond that and the fact that there weren't any stars.

What about the operation of the lunar module, in the sense that it takes place thousands of miles above the moon - this is what N.A.S.A. says - the big explosion that comes from the lunar module, when it lands on the moon, it happens way up above the moon, and that's why there's no crater. What about that explanation?

Bill Kaysing went to the moon.

Well, you know yourself that the lunar lander eventually had to, according to N.A.S.A., land on the moon. Well, as it approached the landing point, the engine still had to develop enough thrust to keep the lunar lander, which weighs, in lunar gravity, about 3000 pounds, they had to develop enough thrust to keep it floating above the surface in order to let it gently land on the surface. But that obviously was not substantiated by any crater under the lunar lander engine.

Furthermore, the radiation should have turned the astro-nots into crispy space bacon.

Yes, it would have. And it also would have pierced them with thousands of micro meteorites. The moon is not a place for human beings, ever.

Yuri Gargarin of the Soviet Union

Do you believe that rockets ever made orbit? Did Surveyor or Pioneer actually happen?

Possibly. Possibly not. I'm not absolutely certain about that. I will concede that certain unmanned vehicles might have made it to the moon. The Russians are supposed to have sent some unmanned vehicles to the moon. And possibly our Surveyor did land on the moon. But units with people in them, never.

How 'bout any actual astronauts, like John Glenn, Yuri Gargarin - were they actualloy in space?

I doubt it.

So the Soviet Union faked that Yuri Gargarin was in space, and that dog that died, Laika, really didn't die?

Mmm...I don't think he was up there.

Atlantic, where all of the six that were launched now reside. There were no astronauts on board. They were hidden away carefully, to be returned, allegedly in their command capsule, by being dumped out of a C5A transport plane. It was easy to do all of this, because they had total control of everything.

So they were not on the rocket when it took off, then?

No, they were not.

And then they were picked up. Now, you talked to a pilot who saw all this happen?

Yes, a pilot came on the air when I was doing a broadcast and he says, "Bill, I agree with you 100%. I was flying from San Francisco to Tokyo and I saw, along with several passengers, a command capsule dropped out of a C5A and the red-and-white candy-striped parachutes opened and it descended to the surface of the ocean."

And what happened then?

Well, they were picked up and put into biological suits so they wouldn't afflict anybody with moon germs, but my theory on that is they couldn't tell these big bald-faced lies this early. So they were actually kept from the press for approximately a month until they could sort of reconcile themselves with telling a lot of big lies.

How did they make the astronauts float, Bill Kaysing, 'cause it seems pretty convincing when you seen them floating around there. Like, a lot of people when you say, "Hey, you know, we never went to the moon", they went, "I saw it! I saw them floating there! I saw them on the moon right there!"

Well, that could have been done just like they did the Broadway play *Peter Pan*. In other words, [they] used wires and suspended the astronauts from an overhead crane and had them leap gaily across what actually was a moon set. No, it's not difficult to show astronauts taking big leaps, nor is it difficult, for example, to put them *in a simulated command capsule and have them* go through an anti-gravity curve.

Bill, has anybody ever seen the studio that this was faked in? 'Cause it's in Area 51, which you alluded to. It was also alluded to in the films *Diamonds are Forever* and *Capricorn One*?

Yes, that's right. They did allude to the sound stage, or the hidden moon set. No, the reason no one has ever seen it and come out alive is that they don't intend for anybody to see it and come out alive. You gotta remember that N.A.S.A. is kind of a lethal organisation. Jim Irwin - Apollo 15 - was put up to blowing the whistle on the whole project and he called me up, ostensibly to give me the facts. Few days later he died of a heart attack. Now what does that tell you?

Well, a lot of people died when dissing N.A.S.A. What's the significance of the Barron Report?

Oh, that's profound. A man named Thomas Ronald Barron was an inspector on Pad 34, where Grissom, Chaffee and White were murdered. He brought forth a 500-page report on the mismanagement, the incompetence of N.A.S.A. and North American [Aviation]. And again, like Jim Irwin, a few days after he testified before the Congressional Investigating Committee, he was found dead in his car at a railroad crossing. Now what does that tell you?

How much space stuff since 1959 has been real? What space stuff is real today? Did the Challenger blow up? Did N.A.S.A. know it would blow up?

Continuing on with reasons that we didn't make it to the moon here - there were various lighting anomalies?

Oh, a lot of lighting anomalies. Some friends from Europe came over recently and what they did, they're very interested in this project, they analysed N.A.S.A. films supposedly taken on the moon, frame by frame. And you know what they found out?

What, Bill Kaysing, author of *We Never Went to the Moon*?

Shadows diverged. In other words, if you have a point source of light, like the sun, and you can see this anytime outdoors, all shadows will parallel - telephone poles, trees, you name it - all the shadows will be parallel. Well, these men found, in analysing frame by frame movies, that there was more than one lighting source for this film. Now that proves beyond any doubt, in my mind, that these pictures, these motion pictures, were taken inside of a movie set, using gigantic spotlights to simulate the sun. This, to me, is one of the most significant breakthroughs, and I only learned it about two months ago.

Did people see Apollo 11 take off?

Well, yes, certainly.

So what happened, then, if they saw it take off? The rocket took off - if we didn't go to the moon, what actually happened when Apollo 11 took off?

The Apollo 11 vehicle, or Saturn 5, was sent out of people's sight, and then it was jettisoned into the South Yeah, and you know why it blew up? Because Christa McAuliffe, the only civilian and only woman aboard, refused to go along with the lie that you couldn't see stars in space. So they blew her up, along with six other people, to keep that lie under wraps. I claim that Christa McAuliffe was murdered.

So, who else is gonna get murdered, what else is coming up? What's the future? What is real that's in space that we can see out there, Bill Kaysing?

Well, I would say this, that the number of people that believe my version of Apollo are increasing in great numbers. So my feeling is that, within a short time, the Apollo hoax will be exposed and that will open Pandora's box. After that, the U.S. government is going to be hard-pressed to keep the lies about the Federal Reserve Bank, about the I.R.S. being the Gestapo of America, about the fact that all silver was taken out of circulation in 1963, the fact that Canada does not import our meat because it's so full of rotten chemicals. I'm sure you knew that. The Canadians are pretty smart, because they don't import American meat. So, you see, in this country, we're at the short end of things because of the corruption of the government.

Hi-tech Sci-Fi???

How do you deal with people who you're trying to convince? Isn't it like trying to convince people that the Earth is flat? How do you distinguish yourself with these people, Bill Kaysing?

Well, it's easy. I've got the proof. I've got the photographs, which are available to anybody. All it takes is some study. If you look at the pictures taken of Aldrin by Armstrong, you can find so many mistakes in those photographs that anybody in his right mind would realise, just by those photos alone, that they were faked.

Well, how did the media fall for this?

Well, the media doesn't fall for anything. The media is controlled by the government. The Dutch papers on July 21 [1969] said that the moon landing was a hoax, was a fake, and I have been unable to find any of those Dutch papers, although it's well documented that they did publish information, with proof, that the U.S. was spoofing everybody.

Didn't the *National Enquirer* have stuff, too?

Well, I did send some of my material to one of their subsidiaries, called *The Weekly World News*, and they did a marvellous job of presenting my material. It was extremely accurate. So, I've been in newspapers, I've been on Oprah Winfrey's show, and quite a number of leading television shows.

Have you ever talked to any astronauts at all?

Oh yes. I've talked to Edwin 'Buzz' Aldrin. I was invited to appear on CBS television in Los Angeles with Colonel Aldrin. And they called him up, and he wouldn't appear with me. So I called him up, and I said, "Buzz, why don't you appear with me?" And his exact words were, "That is something I do not want to do," and he hung up. Now if, in reality, they had gone to the moon, wouldn't they put me on the air with a genuine astronaut, and let me debate with him. You've got to remember, too, that Neil Armstrong has not given more than three interviews since he allegedly returned from the moon. A friend of mine went to see him, to question him, and he not only refused to talk to him, he said, "If you hang around my farm much longer, I'll call the police." Now, here's the most famous man of the twentieth century, Neil Armstrong, allegedly set foot on the moon, July 21, 1969 - why won't he talk about it?

Maybe he's just tired of talking about it.

No, he couldn't be tired of talking about it, because it's his duty and obligation to be a national hero. He took N.A.S.A.'s money, he was supported by the government for many, many years, and here he is in a position of, let's say, talking about Apollo in a very convincing way, but he won't talk at all. Now, he lives on a farm in Ohio, near Columbus. Anybody can find his address and go see him.

Is there any way of going to the Smithsonian in Washington and looking at the stuff and seeing that it is fake?

Oh, yeah. One of my friends went to the Smithsonian and he measured the exit door of the lunar lander and found out that astronauts wearing their life-support systems could not have gone out that door, they were too big.

Are there any other points that we haven't [covered] here today, Bill Kaysing, about not making to the moon, more proof?

Well, I think we've covered the very important general ones. There are a lot of details. For example, Edwin Aldrin, when he came back from his alleged trip to the moon, wrote a book called *Return to Earth*. Well, I've read the book three times, and in it we find a man who is trying desperately to tell the truth, but he's unable to. In other words, they put the wraps on him, they told him, don't ever talk about the moon as a fake. But an interesting thing happened to Aldrin when he was speaking at Edwards Air Force Base to some of his fellow pilots, he was asked by a TV interrogator, "What was it like to be on the moon?" And Edwin Aldrin at that point could not answer that question. he began shaking and trembling, he walked off the stage into an alley and later got drunk. Now, if you'd done something, honestly and truthfully, you can talk about it without any problems. Well, it was obvious that, here was an occasion when Aldrin could not tell that lie one more time.

Have you been threatened at all, Bill Kaysing?

Oh, death threats and letters with skull and crossbones on them. I've been called a Commie sympathiser, a traitor to the United States. Many things have happened to me. One time I was on KOME radio doing a three-hour show, and half-way through the show someone dropped napalm on the transmitter in the Gilroy Hills. They wanted to cut our story off. Police came, they offered us police protection, and KOME was off the air for three days until they could repair a quarter of a million dollars' damage.

Boy, Americans really care about the moon landing, don't they?

Oh yeah. It's like Pearl Harbour - they managed to cover up the truth at Pearl Harbour since December 7, 1941. Everybody that was in W.W.II, including me, knows that the Japanese were set up to do it. In fact, some people told me that two shiploads of gold were sent to Japan to finance Pearl Harbour, they were sent by the British. So the British wanted us involved in the war and Pearl Harbour seemed like a good way to do it.

So the Americans bribed the Japanese into bombing Pearl Harbour?

Yes, and Roosevelt not only knew about the attack, he helped arrange it, and he suppressed the information about the Japanese attacks from Kimmel and Short, the naval and army commanders at Pearl Harbour. This was one of the biggest hoaxes perpetrated by the U.S. government to get us involved in a deadly war. There's no question that it was all set up.

If people want to get a hold of you, Bill Kaysing, what is your address?

P.O. Box 832, Soquel, CA, 95073 and I would be happy to correspond with Canadians about these subjects at length.

Why should people care about the moon landing, Bill Kaysing, why should people care that the moon landing was faked?

Well, I think we should care because it proves that the U.S. government is just a body politic of lies and falsehoods. They have been for many, many years on all of the important subjects. Social Security is bankrupt, the food in America is all weak poisons, people are put under the thumb of the I.R.S. There are so many things wrong with the U.S. Now, don't get me wrong, I don't dislike the people - it's the government that I call public enemy number one.

Anything else you'd like to add to the people out there?

Well, I'll say this - whether you believe my story or not, go to the library in your spare time and take a look at some N.A.S.A books and study the photographs, use your own intelligence to analyse them and see that they could not have been taken on the moon. That's the number one proof.

Alright, Bill, keep on rocking in the free world and doot doodle oot do-

What's that?

Bill, doot doodle oot do -

Ha, ha - whatever. I'll take it easy.

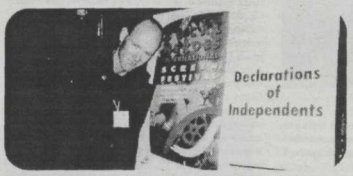
No, doot doodle oot do -

Doot do.

Ken Hegan

film maker director actor writer

Vancouver writer/actor/director/film-maker extraordinaire and all-round Great Guy Ken Hegan has won acclaim, the best short film award from the New York Underground Film Festival and a new pair of shoes (from the N.Y.U.F.F. - and, no, he wasn't able to choose the style) for his first film, *Farley Mowat Ate My Brother*, which is eight minutes of audiovisual excellence. Hegan spent one year as a contributor to CBC Radio's *Brand X* between 1993 and 1994, he has written two feature-length screenplays and he has been on CBC TV's *Zero Avenue* for two seasons. He has also won awards for articles he's written for the *Vancouver Sun*, particularly an affectionate piece on Douglas Coupland, and is on the verge of introducing the world to his latest opus, the short film *William Shatner Lent Me His Hairpiece*. Hegan recently received notice in the *New York Times* for his flair for titles, and also for his talent, which is likely to take him to places no CBC alumnus has even been before.



DiSCORDER: What was it like to win the N.Y. Underground Film Festival?

Ken Hegan: Well, when I first got a phone call, just to tell me that I was in the festival, the festival director Ed Halter said, "Ken, we love your little movie, but none of us have any idea who the hell Farley Mowat is here - none of us." So, hopefully, I've helped his career out a little bit. But it was cool, I got a mention two days in a row in the *New York Times*, which is a big coup. They spelled my name wrongly, so then, of course, they had to do the correction the next day.

Those corrections, they work well.

Oh, errata, I love ya.

For the people who may not have seen the film, Ken, can you just take us through the storyline.

I'd be glad to. It started off as radio play that I wrote for *Brand X* and essentially it's sort of a mockumentary in the grand Canadian tradition of documentaries. I find that a lot of the films that come out of Canada are very serious, ponderously serious, so I thought it'd be fun to just have shots of me in a recording studio, very moody lighting, as I relate this tale. I'm dressed in a tuxedo or, sorry, a funeral suit - I've just come from the funeral of my dear, departed brother Tony, who has perfect skin. And, in flashback, I tell the tale of Farley Mowat - I basically talk about him as a young boy, how he had a premature beard and all the other kids would mock him and pull his beard. Over time, Farley becomes quite bitter and he moves north, to the northern tundra, where he writes book after boring book - he won't stop. So finally, my brother Tony - the one with perfect skin - writes a letter to Farley saying, "Enough! You tortured me as a child, you're torturing my child as a child, and we're just tired of having to do book reports on your stupid books. Don't write any more books!" So Farley hears about this, and he invites Tony north for a chat, and that's the last that I see of my brother. Naturally, I assume Farley Mowat ate my brother. I soon find out that indeed he has: an Inuit boy goes through Farley's trash, steals the perfect skin of my dead brother, tans it, and makes a drum out of it and ends up on MuchMusic. I discover this and decide, that's it Farley, enough! So, of course, revenge will be mine. I assemble a dog sled team of rag-tag teddy bears led by this one dog and venture north [where] there's a big climactic battle and Farley mutates into a wolf.

A protected species in Canada.

And therefore I cannot kill him. I think it's a protected species - I took a little liberty there. So, of course, Farley gets away and we're left in the studio, me shivering as I say, "Yes, I'm still scared" - something like that. "Still terrified and I still shudder at the sound of a far, distant howl, however, I never cry wolf." It's just a big groaner at the end.

Well, I have seen the film and I can guarantee that it's most amusing.

It doesn't suck.

It doesn't suck - I still chuckle over the ending with Farley turning into a protected species. Will there be anywhere else for people to see the film?

Yeah, the Knowledge Network is interested. I actually work part-time out at the Knowledge Network and I have friends in acquisitions there. I've played this for them over and over and they go, that's great, you know, funny little thing. I give them constant updates on how I'm doing - I'm really annoying that way - plus I steal their ideas for my next scripts, too. But, anyway, within an hour of telling everyone that I'd won this surprise award in New York, within an hour I'd had an offer from Knowledge Network. So, I guess, if you make it in New York, you make it anywhere. First we take Manhattan, then we take Burnaby. Oh, and as far as boosting Farley's sales, I actually met Farley Mowat when I went up to the Gemini Awards. It was pretty cool. Farley, of course, has a game room, like a hunter's room, but he cares so much about animals he doesn't have real heads, he has a papier maché zebra head, a tiny little wooden elephant head, and of course a little white wolf hand puppet, too. I think it's every Canadian's birthright to meet Farley Mowat; so if you need an introduction, I'll be the man to get you in touch.

Where did the idea for the film come from? How did you happen upon Farley as your subject?

Well, I always come up with the titles for these first - title first, script later, and then cheesy acting by me and whoever else I can con into acting it later. My master plan for this one was, at first, *Pierre Trudeau Ate My Brother*. But he was getting far too much press - it just didn't seem right. So, I've got an e-mail list of about 50 hooligans, I call them, and I send out ideas and then shamelessly exploit them for theirs. It had to be a famous Canadian - I just wanted the Canadian content there - and we were bouncing around Robertson Davies and Margaret Atwood, Pierre Berton, of course, the usual gang of suspects, and then Farley Mowat came up and I was sold. Can you just imagine Farley's beard, my brother's bones and gristle hanging off his lips, and he's just this nutter - if you ever see *Never Cry Wolf*, the guy who plays him - well, I guess this actually happened when Farley went north to be with the wolves, to understand the wolves - he took off all his clothes and ran around naked, peeing and marking his territory. So I knew Farley was a natural.

I wanted to tell everyone about your next venture, which is in the - final editing stages?

Early editing stages, but the production has all been shot and we just log into the tapes and we're laughing at the footage right now.

And it is called?

William Shatner Lent Me His Hairpiece.

And how did you arrive at Shatner as a subject?

Well, his hairpiece, first of all. No, really - I chose Shatner as my target because, first of all, he's Canadian but, unlike Farley, is recognized worldwide. That was important. Audiences immediately understand who the hell is lending me his wig. Second, I get the feeling Shatner takes himself wayyyyyyyyy too seriously. Correct me if I'm wrong, but he has an actor's ego. And I have a satirist's ego. So we're the perfect match. Third, as Captain Kirk, he was always getting in some kind of climactic punchup with some outmatched alien and sometimes even with his cloned self. My script required some Canadian celebrity to stalk me (while I'm minding my own business, naturally) and Shatner/Kirk is the ultimate man of action. He likes the ladies and, hey, he loves to hump. So he's a worthy foe. William Shatner is *Überman*.

So what's the story about?

William Shatner Lent Me His Hairpiece is a pure 12 minutes of farce. Essentially, in flashback, I show images of Shatner before his *Star Trek* days, as a struggling actor. Disgusted with his anonymity, Shatner exchanges his soul to a wizard who gives Shatner a magical, evil hairpiece which gives him fame and fortune. Years later, I run into Shatner, my childhood idol, outside a sold-out Star Trek convention. I help him escape from some fans and he offers me a reward. Cash, cars, women. I refuse them all, then ask to borrow his hairpiece for two weeks. With it, I could be the greatest lover in the world. He agrees, hands me the hair, and later I realize he's handed me a dud, a fake, a decoy. Naturally, revenge will be mine. I break into his lair, steal the real hairpiece as he sleeps, and suddenly I'm propelled to fame, fortune and a truckload of sexual attention. Shatner's hairpiece - The Love Rug! Shatner suffers withdrawal, comes after me, and we have a climactic battle over this addictive, sinister hairpiece. I won't give away the ending, but one of us is destroyed. It's quite dramatic. And bound to get me sued. Shatner baldly goes where no man has gone before. Listen, Mr. Shatner, if you're hearing or reading this, and I know you are, I'm just kidding, bud.

What was it like filming this veritable feast o' fun?

A ton of work. And a ton of fun. One of my favourite stories happened for a scene where a cop gives me a fifty-buck fine for looking so good in the new hairpiece. So we needed a ticket, a parking ticket. Couldn't find a blank one, couldn't really make one that looked any good, so we kinda 'borrowed' one from somebody's windshield downtown. I think it was an extremely expensive Range Rover. Anyway, we shot the scene, it looks great. But filming takes time and, hours later, we go back to look for the Range Rover to put the ticket back, but it was gone. So, if any of you own a Range Rover, you might want to check to see if you owe $3000 in overdue parking fines. Sorry about that. The actor who played the cop took the ticket back to Toronto as a souvenir. And he refuses to give it back. So let's call that $3000 a donation to a worthy artistic cause.

Tell us about your screenplays.

Well, when I decided I wanted to be a pro writer I said, 'I'm going to be a writer, what will make me the most money?'. And I thought, 'a screenplay', so I wrote a screenplay. It's called *Dogs Eat Anything* - sometimes it's also known as *This is My Degeneration*. It's about a sperm donor, a road trip and rock-'n'roll suicide...There are some good moments, but I learned to write from doing it and I got the gig with CBC Radio and a bunch of articles in the *Vancouver Sun* as a result, and that got me the deal with *Zero Avenue*. After that I thought, well, let's get serious about writing screenplays, so I wrote one called *The Deadline*, which doesn't suck.

Would you mind outlining the story for us?

Good practice for my pitching workshop in the Banff TV Festival coming up. Basically, the first few scenes start off with a guy, about my age, about my socio-economic background. This guy happens to be an embalmer, he works in a funeral home, and he's on his way to work one day when he gets mistaken for a serial killer. Earlier that week he had volunteered - he just wanted to do something for society - so he had volunteered to portray a serial killer in a Crime Stoppers sort of video, and of course people think he's the serial killer and they hound him and chase him - sort of like Scorsese's *After Hours*, if I can make that incredible creative leap. And so, he gets hounded into seclusion and there he decides to support himself by running a 1-900 phone line called the *Deadline*. *This is a phone line you can call if you* want to know if somebody famous is dead, and, if so, how they died. So his ex-girlfriend and neighbour, Natalie, just happens to accidentally shoot a guy who's on the run from lovable yet lethal goons who work for Lococola, this bottling company, and it turns out that this guy they accidentally shoot - 'cause it happens all the time, I accidentally shot two people this morning - anyway, they drag him inside, he forces them not to call the police, he's got a gun at them. Essentially, it's an action comedy with lots of sarcastic Canadian references, but I think it's universally accessible. It's a good, fun, tight low-budget movie and I'm hoping to shoot it this summer if I can scrape enough 5-cent refund cans together. But it won't be called *The Deadline* because I've realised that a good titles is everything.

Well, *The Deadline*'s not bad. It's snappy.

But it's more of a Stallone-sounding...*The Assassins*, *The Deadline*.

Or Steven Siegal.

So, *(Somebody Famous) Stole My Deadline*.

Now, you won an award for an article you did in the *Vancouver Sun* about a local literary luminary called Douglas Coupland.

Salt of the earth. Hell of a man. He speaks for my generation and yours. I love you, Douglas Coupland, I love you, man, you're my best friend, man. I've never met him, and I loved [his] first two books, *Generation X* and -

***Shampoo Planet* was hysterical.**

Shampoo Planet was great, it had really, really great ideas and I think he stole a lot of really good ideas from his friends, too. But the third one, *Life After God*, I thought this is getting really...I just found that his books were getting shorter and the print was getting larger, and so I wrote this -

And there were pictures in that book, too.

There were, lots of pictures. And I thought it was his aim to be taken as a serious writer. A lot of comedy, or comedic, writers, and I think he can be quite funny, I think a lot of comedic writers start believing what other people say. 'Oh, you write comedy, that's great, but when are you going to write something serious.' Comedy is never taken seriously. And I think that was sort of his aim, to be taken as a serious literary writer. I don't attack the man so much as - well, maybe I do - but I don't attack the man so much as I wrote an arch review where I just slammed his book and I slammed his - I thought, at the time, pompous statements where he spoke about our disillusionment. I grew up pretty middle-class and he grew up in West Van and a lot of things he was writing about didn't speak for my generation or anyone I knew...Anyway, I took a two-page cheap shot at him, but I tried to be as funny as I could and of course, I was moving at the time, and it was the first time I decided, you know, if this article gets published, there could be some letters to the editor, there could be some rebuttals at three in the morning if people phone me up, so I have an unlisted number as a result. And, actually, it worked out quite well, because I heard he was furious. The editor at the *Sun* who published this article - this was in February of '94, you may recall, there was furor for about 3 or 4 weeks, letters saying that I was evil - and anyway, the guy who published it knows Coupland and Coupland had invited him to the book launch on this boat, I think it was. But he uninvited him as a result of publishing the article, so I sort of rippled the fabric of his great success. But obviously he's gone on to make millions more.

The thing that confuses me about Coupland is that he sort of decries his whole - the way the media portrays him as the voice of his generation but he's quite happy to participate in numerous photo shoots, be interviewed by the *NME*, I think, and I remember there was a photo where he's standing in this pond with all these lotus flowers, I think...

I saw that one. It was painfully annoying. And I found it really pretentious.

Well, I think you hit the nail on the head there, Ken.

But he's salt of the earth. Hell of a man.

Of course. And a damn fine writer when he chooses [to be].

Yeah, a very talented guy. I just find his writing kind of noodles around, he doesn't really have a strong spine like, say, Farley Mowat - there's a man with spine.

Well, the thing about *Life After God* seemed to be that he bought his press, in a sense, he thought he was a messianic figure and should carry that on.

Like Tarantino, and it's just that success does poison so many creative ideas. It hasn't poisoned me, 'cause I haven't really had the mass success. It's kind of weird 'cause my brother said, "You know, it's getting harder and harder to call you that do-nothing bum." He's actually really enjoyed having that label for me.

Interview by Sophie Hamley

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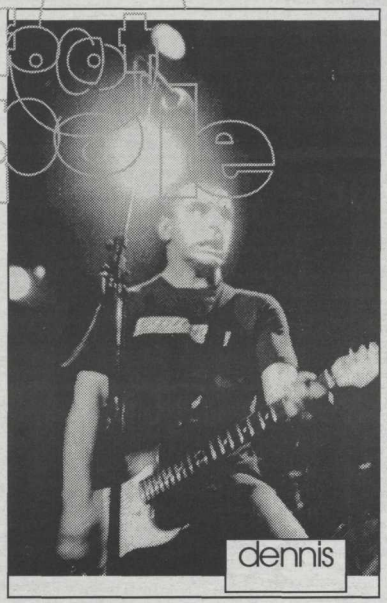
10 foot pole

Ten Foot Pole play energetic punk rock with sensitive lyrics that people can relate to. They hit town on March 31, the final night of the SnoJam tour that featured No Use For A Name, Ten Foot Pole, Trigger Happy, Hi-Standard, Mock, and Ten Days Late. That rainy afternoon, we settled into the plush surroundings of the Commodore Ballroom ladies' room with a congested Dennis Jagged of Ten Foot Pole. We told him we were interview virgins. He told us he is an interview whore.

DISCORDER: You were here in November when you played a show at a community centre that got shut down - is that a common thing or is Canada just afraid of hardcore?
Dennis: I wouldn't say you're scared of hardcore. The reason that show got shut down was because it was ill-organised. There were about six bands playing and we got added on at the last minute. Since they didn't run a tight ship, and there wasn't a stage manager, a lot of the bands played for longer than they should have, or didn't take their equipment off the stage right away. You've got to have a tough guy to say at that point, okay guys, time to get off the stage. If there's nobody like that, some guys will just take advantage of that and just fool around and chase women and stuff rather than moving their equipment.
Is being fan friendly important to the band?
No, we regularly beat up on our fans. Actually, we try to do our best. We usually give out free stickers after the show, and when people write us we give them stickers in the mail. It takes us a while to write back to people - we get stacks of mail, we have so much stuff to go through.
It must have increased a lot since signing to Epitaph.
Oh yeah, everything's been a lot more work. It's been positive, in that it means more people are interested in the band. But it's been a lot more work too, which is one of the reasons we kicked out the lead singer. He's a ball player for the White Sox, so we only got to play when he was off baseball, which is like two months. Plus he was married. We were in a position where we were working all the time, answering mail and doing all the other things we do as a band. There's basically 20 or 30 hours of work to do a week, and to do that and not get to play was just totally destroying us. It just tore us apart.
Now that you're singing the lyrics that you wrote, is playing live more emotional for you?
Yeah, it's a lot better for me now. Before, I was writing lyrics and just handing them over to the other singer. It really does make a difference. I used to just play the guitar and jump around, but now I'm talking to people. It's more coherent, I'm not just this secret songwriter who hands it over to someone else who sings and does all the crowd control.
What did you guys do before Ten Foot Pole?
Steve Von Treetrunk likes to call himself a fibre maintenance engineer - he owned his own carpet cleaning business. We call him a rug sucker, but he likes fibre maintenance engineer. Tony worked with rocket scientists. Actually, he delivered the mail to rocket scientists. For a second you thought he was a real brilliant guy, eh? I was a sound engineer. I'm actually a City of Thousand Oaks employee in the stage and theatre department. Also, I used to be a partner in two coffee houses that had punk rock bands playing there. We had a stage and everything. Unfortunately, punk kids don't spend a whole lot of money on coffee, and people who do spend a lot of money on fancy coffee don't like hanging out with punk kids! So you can see why that project was doomed from the start. I also work on a television show called *Punk Uprisings*. I'm going to start a new segment on the show called 'Punk Bloopers'. If anyone has video tapes of their band screwing up, please send them to Punk Uprisings at *2470 Stern Street, No. 237 Simi Valley California 93063*. It's a good way to get your band seen sporadically across the States and internationally.
What about Canada?
We're trying to get the show on in Canada, but it's difficult because of the Canadian Content (regulations). We get video tapes from all over the world and it's hard to make a certain percentage of it Canadian.
Why do the local Snojam shows have different lineups?
When we got to the west coast there wasn't enough demand for just one big show, so we split up into a bunch of small shows where No Use For a Name would play at one show and we'd play at another on the same date. It's a little tougher on the west coast - there just aren't as many kids who go to shows here as on the east coast. In Montreal or Quebec City we can play a show and 1200 people will show up. It's kinda weird, Pennywise and NOFX can draw a crowd almost anywhere, but then there's a lot in between bands like us that can draw a crowd of 1200 in Montreal, but here it's like... well, I don't know how many tickets have been sold here tonight.



Are there any Scared Straight songs in the set tonight?
I don't know how many we're going to play tonight. Since we're opening for No Use For a Name we have to play a short set. It's hard to pick which songs to play. People mostly have *Rev*, so we play most of the songs off *Rev* or the songs off our split CD with Satanic Surfers.
Is playing a short set a drawback to touring with so many bands?
It's a drawback because you don't get to play a lot of your songs that people want you play, but it's nice because it's not as much work. I can jump around and get just as exhausted, but condense it into 45 minutes instead of an hour. On a headlining show, I have to pace myself. If I get too crazy early on in the set, I'll faint later, depending on how hot it is on the stage and stuff like that. In Montreal, we took a break and had a stage diving contest. If I need a break, we'll give away a free skateboard to whoever does the best dive.
Don't you get those guys who are so happy to be on stage that they just won't get off?
Different things happen. Sometimes we'll get a big crowd on stage. In Belgium, there was a big crowd and we couldn't get them off. I was like, okay, let's have a big stage diving contest to try and get them off and instead what happened was more people got on stage to join the contest.
So do you have big crowds in Europe?
In some places we're big and in some we're not, just like here and in Montreal. We're big in Belgium and Holland, and some parts of Germany like us. A couple shows were pretty dead. It's hard to judge a show. It's nice when the crowd fits the venue. If you've got a small club and it's sold out, it's raging. It also depends on how the kids are. One really cool thing about Europe is that people have lower inhibitions. In the States, when people come up they try to be tough guys, whereas in Europe people really get funky. To me, that's fun, when people just hang out and don't try to be cool. It's pretty harsh in L.A. It's a peer pressure thing too. When you've got two people slamming, it looks lame, but when you get like, five going, then everybody jumps in. It's the same with stage diving. We'll do a show where no one will stage dive, and then one person does and then everyone thinks, 'oh, it's cool, the security guards aren't beating us up'.
Yeah, I think a lot of people are intimidated by security guards.
The attitude of the security guards makes a huge difference. In some places, like the Spectrum in Montreal, the security guards have been pretty cool. A lot of people will be crowd surfing and getting dumped down into the guards, and they actually take pride in protecting people. It's different in Europe because people will take turns stage diving. People get the guards' attention and then the security guards will be like, 'You, up!' It's really cute. They have this organized system and people are like, 'Please let me up!' and the guards will be like, 'Okay your turn!'. Eight years ago, they didn't see that stuff that often. They'd see it and go apeshit - 'Oh my God, it's anarchy!'. They'd freak out. Nowadays it's like, 'Oh, it's a punk show.' Not even just punk, people are doing it at Rod Stewart. And that was one of the cool things about punk, that egalitarian breaking down of the distinction between being an audience member or part of the band.
When is Ten Foot Pole going to come out with a new album?
We've been touring for five months, but we'll be home soon and writing the new album. We have a lot of ideas, it's kind of half written. We just need to go through it, hammer it out and make these ideas into songs. It should be out in September or October. I have no idea what we're going to call it yet.
Dennis wanted us to tell you to you to write them for info and stickers. Send a S.A.S.E. to; Ten Foot Pole, P.O. Box 3237, Simi Valley, CA, 93093.

Picture by Suki Smith

Interview by Suki Smith & Kellie Ku

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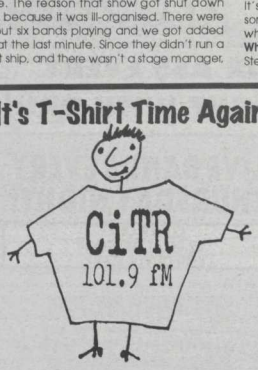

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The Weddingpresent

J. Bilan/writer Len Whistler/photo

For over ten years *The Wedding Present have functioned as one of England's best kept secrets.*

Indeed it would seem that singer David Gedge has received more publicity for his marketing abilities than his songwriting skills, but then both avenues bear testament to his creative genius. Teetering on the brink of commercial popularity has not affected his ability to influence the administrators at his record company, with his latest triumph being the persuasion of Cooking Vinyl records to buy and offer the Austin mini that inspired the cover of the new album as a prize in a local raffle. Along with this clear understanding of the principles of promotion comes the ability to write catchy songs for anyone who's ever been confused and heartbroken. "I just make things up, really," Gedge explains, "I imagine myself in certain positions and think: what would happen, or what I would think if that happened to me, or what if I was doing this to someone? I'm really interested in the way people speak to each other, in what they say and why they say it. I'm nosy, so I observe a lot of things that happen and just write them in my little book, and then regurgitate it into fantastic pop songs.....*I'm a charlatan really; in* essence I just use every one else's lyrics."

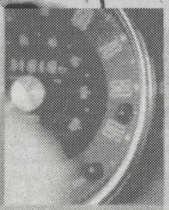
From the early days of blinding guitar riffs and William Shatner tribute numbers, to the moody and brooding Sea Monsters up to the present motoring inspired Mini, the Wedding Present sound has remained consistent only in that it is always entertaining. "These days, the music tends to be written first," Gedge admits, "and then I spend ages on lyrics until it all finally comes together properly. It's just a matter of practicality really. You can spend ages on lyrics only to find that it doesn't suit the music properly whereas now we're able to let the chords inspire the words."

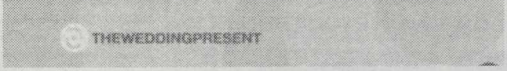
One point Gedge neglected to tell his audience at the Town Pump several weeks ago was the fact that he and his fellow band mates had just traveled over 26 hours straight from North Dakota to make it in time for their Vancouver performance. If they were worn out from the trip the band certainly didn't let it show as they performed a high energy set pleasing the crowded room full of admirers. "I wouldn't do it if I didn't enjoy it," he says, "I feel very inspired to do this and at the moment if I don't get inspired I'll probably have to stop."

Stopping, however, is not anywhere in Gedge's immediate vision. With the current line up including Jayne Lockey on bass, Simon Smith on drums, and Darren Belk on guitar, Gedge is more confident than ever in the band's ability. When asked about the effect of a female presence in the band, he gladly admits that the band is "more human" than before. "It's great, I mean I wish we had done it years ago to be honest. It seems that sometimes men don't socially interact; it's kind of odd really, having all men in the group for all these years. It's much more like real life now, we talk to one another. And also she's a really good singer as well, cause I've got quite a deep voice, sort of like this massive growl, and she's got this beautiful voice, and it goes together quite well. At the moment I'd like to do every song with her."

Certainly the addition of Jayne to the band has shifted the musical focus in a new direction. The shift began with the band's previous album, Watusi, which was recorded in Seattle and featured several local female musicians singing back up. Jayne's role in the band quickly escalated to what Gedge likened as a "duo" and it appears this trend will continue onto the next album. As time passes, the music continues to stand on its own, with the group shying away from the competition that seems to plague the majority of British bands. Indeed, the friendly, confident air Gegde exudes seems far beyond the pettiness of the whole British ordeal. "It is very competitive in Britain," he admits, "It's a big game, like football or something. I've never felt that music should be about competing, I don't care who's group is bigger. It's personal taste really, you're either going to like it or you're not going to like it. At the end of the day I'd probably be doing this either way, I mean writing songs and making records, because I enjoy doing it. It's just flattering that people enjoy listening to it."

As the days go by more and more listeners are being turned on to the Wedding Present's unique musical offering. Soon the secret will not be so well kept, but one thing does remain certain: if the past is any indication of what's to come, the Wedding Present's musical vision will remain a true one. ●





Bashing out three-minute cave-scorchers is both their pleasure and specialty. Formed from two-thirds of the now defunct Leather Uppers (R.I.P.), the Stinkies sound more chicken, less feathers. They ride a wide rock shock-wave which echoes the spirit of Link Wray and The Ventures, while tipping their hat to the recent cultural phenomenon known as 1990s classic rock. And with this 'groinal' grind, they are headed for the top of the rockpile. Get ready, Vancouver, because the Stinkies are on their way! Prior to their departure on their first cross-Canada tour, DiSCORDER's runaway chicken, Sean Raggett, spoke with head Stinkie, Classy Craig Daniels in Toronto.

DiSCORDER: Who are the Stinkies?

Craig: Classy Craig Daniels (guitar), Bernie Pleskatch (bass) and Niki Pollard (drums).

Did the Stinkies ever think as children that they would be rock 'n' rollers?

I think our course was set pretty early, although I remember, in grade nine, thinking rockers were losers. The word 'rocker' was synonymous with 'loser'. We just never realised what fun it was. So yeah, I'd say our course was set. I always knew.

What were the Stinkies' favourite memories as children?

I was big on Underdog. I watched it twice a day. The Flintstones, and a show called Batfink, done by the people who did Wings of Steel. The main character was a bat. In fact, if anyone has old videos of Batfink, I'd love to watch them.

Best part of your favourite era?

The truthful nature and excesses of the songs of the 70s. (Starts singing) "Summer feeling rolls into my mind..." I listen to the oldies station. It's like a riff machine I pull from.

Have the Stinkies ever played a high-school dance?

No.

Craig, you were part of the thing called the Leather Uppers. What happened? Some people say you had the best thing going, ever. Why did the Leather Uppers bite the dust?

Well, there were some mistakes, and certain people in the band thought it was a force that people actually thought we were good. We had reached a plateau after the album (OK, Don't Say It!...) came out, and some people were happy with it, but some people weren't. A lot of it had to with the impatience that happens when a first album comes out. We had hit on a formula and people told us we were the best rock 'n' roll band ever, and we didn't see it. We should have taken a break. Like the Treshwomen, they took a really long break, and they came back fresh. The Leather Uppers should have done that.

Where did the Leather Uppers find their outrageous stage costumes?

Used clothes are a big business in Toronto, like in Kensington Market. Greg worked at a clothes warehouse, a roghouse, with a lot of '60s vintage clothes. There were giant bundles of clothes, a haystack of material, threads, and clothes, and odd pieces of art. Niki just finished working there.

Any hope of a Leather Uppers reunion tour?

Hope is completely smothered. Not even an inkling.

What cities have the Stinkies played, and where would the Stinkies like to play?

Chicago, Detroit, Ann Arbor, Hamilton, around Ontario.

First show?

Halloween 1994. That show was significant because Toronto was ushering in a new era...There were bands happening like the Knuckleduster, the Heatseekers, the Shuttlecocks...a bunch of garage-y music. Things were starting to happen.

What kind of van do the Stinkies tour in?

We've got a new van I haven't even seen yet, an '88. Sadly, our last vehicle was recently laid to rest, 'The Child of God'. Before we drove it, we all had to believe it would work. It was an old, generic shitbox from the '70s.

What is the Stinkies' favourite thing about living in Canada, and about being Canadian?

The Upper Canada Brewing Company.

Who is your Canadian hero?

"We know we're gonna rock everybody's ass off."

I would have to say my Dad. Why? Well, it's a little known fact that he used to work for Eatons as a model. It was in the '50s, and there was no such thing as agents. He worked for the store and was featured on the back page of old Toronto Star ads. He's just a guy. He really showed, "no matter what happens, keep on truckin'..."

Seen any good movies lately?

Recent movie? I just saw Bottle Rocket and I'll have to admit I liked it a lot. But vintage? I'd have to go with (Russ Meyer's) Faster Pussycat!

How did the Stinkies land a spot on the recent Au-Go-Go compilation (On Guard for Thee)?

Actually, it was done on a whim. I was feeling sorry for myself, and I was wondering, 'Who is this Lance Rock guy?'. I thought, 'He probably doesn't know who I am,' so I mailed him a letter, and he phoned me back, all excited. So it goes to show you that if you make the effort... We are really happy to be on it. My favourite tracks, the highlights, are the Van Zippers, cub, the Parades, and the Tonics. And the Huevos Rancheros track is quite good too.

When does the Sympathy for the Record Industry record come out?

The 7" is out now. The CD is out early June. The hype will be over soon.

Who is Hardwear™, and why should people care about him?

He is my second Canadian hero. I care about him. He is a rock historian doing valid research all the time. He is invaluable, both illuminating and preserving the value of Canadian rock.

What should we know about Toronto that we don't already know?

Well, there aren't tons of cool 'old man' bars. They've all been dirtied by renovations. For my dollar, it would be Lindey's Hamburger and Steakhouse, or the Blue Cellar Room on Bloor Street, one of those places that has been completely forgotten. When you go, you're almost guaranteed to be alone.

What do the Stinkies know about Vancouver?

We know all about the Native bars (!!) and the country strip on Hastings. We know we're gonna rock everybody's ass off.

Any last words?

The Canada-wide tour is going to be a crusade to bring a new term into the common intellectual landscape of the country: the term 'Ricky wacky'. Everybody's gonna be sayin' it.

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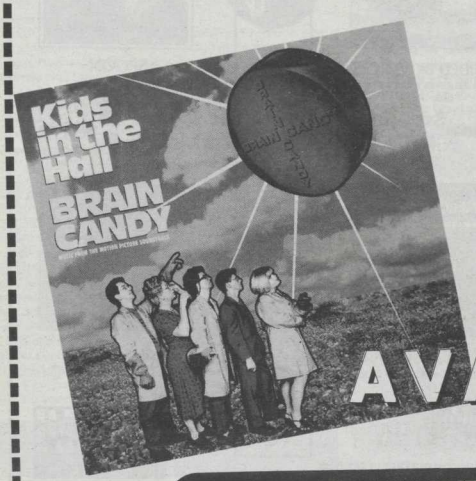

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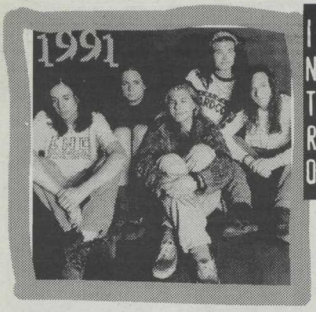

INTRO

FOR THOSE OF YOU LEFT OUT THERE WHO ACTUALLY BELIEVE THAT WRITING FOR THIS MAGAZINE REQUIRES EITHER A MODICUM OF INTELLIGENCE OR MUSICAL ACUMEN, ALLOW ME TO RELATE A TYPICAL TALE TERMINAL UNHIPNESS. TWO YEARS AGO, GIVE OR TAKE, I STARTED VOLUNTEERING MY SERVICES FOR THIS ESTEEMED PUBLICATION AND DECIDED THAT I SHOULD ACQUIRE A PASSING FAMILIARITY WITH THE LOCAL MUSIC SCENE. AT THE VERY LEAST I WANTED TO BE ABLE TO SMILE KNOWINGLY WHEN NAMES WERE DROPPED, TO BE ABLE TO GIVE THE TRUE HIPSTERS OF THIS TOWN A LOOK THAT SAID I KNEW EXACTLY WHO THEY WERE TALKING ABOUT – AND A WHOLE LOT MORE. HAVING OPINIONS ON SUBJECTS I KNOW NOTHING ABOUT HAS NEVER BEEN A PROBLEM, THE TRICK IS KNOWING WHICH SUBJECTS ARE WORTHY OF CONSIDERATION.

SO, WITH THIS DUBIOUS OBJECTIVE IN MIND I TROTTED OFF TO SCRATCH RECORDS TO STOCK UP ON 7"S – THE ONLY FORMAT FOR REALLY COOL PEOPLE – AND CAME OUT SOMETIME LATER WITH A POT POURRI OF VINYL FRIGHTS AND DELIGHTS. I WON'T MENTION THE FRIGHTS, BUT ONE OF THE SURPRISE DELIGHTS WAS THE THREE-SONG ATOMOS 7" BY LOCAL HEROES SPARKMARKER. NOW, PUNK ROCK PHILISTINE I MAY HAVE BEEN, BUT EVEN I HAD HEARD OF THESE HIGHLY PRAISED KINGS OF ALL-AGES, DIY HARDCORE BRILLIANCE. NOT ONLY HAD I HEARD OF THEM, IN FACT, BUT I HAD ACTUALLY HEARD THEM PERFORM LIVE AT THE UNDER THE VOLCANO FESTIVAL A COUPLE OF YEARS EARLIER. AND SO IT WAS A BIT OF A SHOCK – HENCE "SURPRISE DELIGHT" – TO DROP THE NEEDLE ON "KANSAS" AND BE ASSAULTED BY A SAVAGE BARRAGE OF SPEEDMETAL RIFFAGE. I DIDN'T REMEMBER THE BAND BEING A SPEEDMETAL OUTFIT, BUT HEY, IT WORKED FOR ME. IT WORKED SO WELL, IN FACT, THAT IT WAS A GOOD MONTH BEFORE I REALIZED THAT THE SONG HAD BEEN RECORDED AT 33 1/3...

SPARKMARKER IS KIM (VOCALS & GUITAR), ROB (DRUMS), JASON (BASS) AND JORDAN (GUITAR), FOUR STYLIN' HARDCORE BOYS WHO HAVE MADE A NAME FOR THEMSELVES AS MUCH FOR THEIR POLITICS – OR AT LEAST PEOPLE'S (MIS)PERCEPTIONS ABOUT THEIR POLITICS – AS THEY HAVE FOR THEIR MUSIC. OFTEN HERALDED AS THE CHAMPIONS OF THE DO-IT-YRSELF ALL-AGES SCENE, THE BAND HAS RECENTLY STARTED PLAYING BAR SHOWS AND ARE SET TO RELEASE A SEVEN INCH ON SUB POP RECORDS – JUST A PERCENTAGE POINT AWAY FROM MAJOR LABELDOM.

MEETING WITH THE BAND ON A WET AND WINDY SPRING EVENING, DISCORDER SET OUT TO GET THE INSIDE SCOOP ON THE EVOLUTION OF THIS VENERABLE PUNK INSTITUTION (HEY, SIX YEARS IS A LIFETIME WHEN YOU'RE YOUNG AND JADED), AND TO FIND OUT WHERE THEY PLAN TO TAKE IT FROM HERE.

SPARKMARKER

INTERVIEW BY DYLAN GRIFFITH

PHOTOS BY ANDREW DENNISON

DISCORDER: I'm going to start with a really boring band history question, just about the changes in the lineup and stuff like that. Explain the changes in the lineup - introduce yourselves.

Jordan: I've been in Sparkmarker for about a year-and-a-half, almost two years. And I kind of replaced Ryan, but I don't sing. But I took his place, so to speak.

Did you entertain the idea of getting a new singer when Ryan left or did you, Kim, just sort of step into it?

Kim: Well, we entertained the idea of Sparkmarker being no longer, that that might be it. Even when Jordan became part of the band it was in question about whether we were going to maintain being Sparkmarker, whether we were going to play any old songs... It was nothing defined, it was like, let's just make music, and then we'll go (and) decide that later. We played a show without really, really deciding, even.

Jordan: And we wanted to change the name, too.

To what, anything in particular?

Kim: Dylan's Best Friend - but didn't ring that well, so...

While we're on the subject of band history... (reaches into bag)

Kim: Do you have an incriminating photo?

I have a very incriminating photo. (shows photo)

Kim: That girl's not even in the band. Our other guitar player didn't make it to the photo shoot - he just didn't phone back. So, like, there had to be a fifth member, and they're really small photos. But everyone's got long hair.

You've sort of got a Milla Jovavich thing going there.

Kim: Who's Milla Jovavich?

She was in *Dazed and Confused*.

Kim: But, hey, I'm smiling. Nobody else is. Everyone else is going (makes grimacing noise). I can't remember what her name is. I went snowboarding with her a tonne of times, and she was just in the neighbourhood, and I was like, come on, let's do the photo, we have to have a fifth person, and it was cool, 'cause no one wanted to be the middle person, so she ended up there. And everyone was, like, 'Who is that?' That's awesome, I want a copy of that.

That was your first *DISCORDER* cover, too.

Kim: We hadn't been around that long, even.

Rob: That was when we were cool and had long hair.

I think that interview was nine months into the band.

Kim: And look how long it took to be on the cover of *DISCORDER* again. See, that's...Don't ever be on the cover like that, because it'll take another five years before they'll ever give you an opportunity to be in *DISCORDER* again.

You had to get haircuts before you were allowed to be back on the cover. So, I wanted to bring out this picture because I wanted to start with a sorta jokey thing. Every other article I read about you always starts off with this serious, ponderous tone, like, "Sparkmarker, DIY, R-E-S-P-E-C-T". Lots of spelling and it's always really grave and serious. Do you think people take you too seriously, as far as the way you're presented in articles and interviews?

Kim: I think people want to take somebody seriously, and if there's a band out there that has some issues that they deal with, and blahblahblahblah.... We're just doing what we do and some people want to, maybe, put some glamour around it and make it seem like it's so special. There are a lot of people who aren't getting recognition who are doing better things than what we're doing. But, you know, the longer you've been around doing things, the more people are like, 'OK, well, we could do an interview with Sparkmarker and then mention that they're doing this and then tie these things together.' And it's nice, but there are limitations to it. People might think we're a super-serious band, and (think) we're like Fugazi or something, but it's like - no, not really. I don't think that's the reality of who Sparkmarker are at all. That's just how someone else wants to present us. That's going to happen - even in this interview, you're going to present the way you see Sparkmarker, how you want to present Sparkmarker. That's fine.

Rob: I think the topics are serious, but people just take it way too overboard sometimes, where it seems like people aren't even having fun at our shows. (It's like) they're afraid to have a good time or jump around or get into the songs or whatever because it's like, 'Well, they're playing, so we have to pay attention and not move or anything.' I hate that 'we're so serious' kind of crap, because it's not true. We're fun guys!

And no one ever mentions your secret metal past in any interviews. There it is, there (pointing at photo), and there (pointing at the très stylee KISS patch on Rob's jacket). I didn't go to the Starfish Room show, but I did go to the Pit Pub show and it was like that: no one was moshing or dancing. And people said that at the Starfish Room show everyone was just sort of standing there, watching the band play.

Kim: It's kind of a weird experience of like - to mosh, or not to mosh. And there's nothing in between, there's no alternative. I think (what) we're talking about creating was maybe an alternative to this extreme violent moshing carelessness for everybody's sake. We can respect each other, but still have fun. And I think it's still possible.

How have people reacted to the fact that you're now playing bar shows, and doing a single with Sub Pop, which is an almost-major label? Do people hold you to what you've said in the past, that you'd never play bar shows? Like, 'Sparkmarker - they're selling out, they've lied to us.' Have people said anything to you about that at all, do people care?

Rob: Not yet. No. I think a lot of the crowd that has been following us for a few years now are old enough to get into the bars, so... (laughing) But, no. I was afraid of that at first, kind of just having people say, 'Well, you guys would never play bar shows and now you are', and, you know...I don't think it really should - not that it doesn't matter, but - I felt like - I didn't want to feel that we were dissing people because we started playing a bar show or whatever. But so far there hasn't been any backlash to it or anything.

READ ON...

"I HATE THAT 'WE'RE SO SERIOUS' KIND OF CRAP, BECAUSE IT'S NOT TRUE. WE'RE FUN GUYS!"–ROB

MORE ON NEXT PAGE

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As far as doing bar shows and the evolution of the band and the way you're progressing now, is it something you came to out of frustration, like, you reached a point where you knew you you couldn't go any further? 'Cause there was an interview where Kim said, "We've done everything we can. If someone wants to pay my goddamn Visa bill, go ahead, because I'm broke and I can't put any more records out." Was it out of that frustration or was it something that you conceived of, in terms of not being able to stay at the level that you were at forever?

Kim: We never conceived it. (It was more like), 'We'll do this for as long as we can, until *it gets unmanageable, until it's at the point that...*' So yeah, out of frustration, going, like, 'OK, let's give it a couple more months. If things don't change, maybe we can think about booking (bar shows)...' I think...I'm definitely a big critic, I'm one of those people who wouldn't go out and criticise any other band for playing a bar show, but just by watching it, I'd be, like, wow, that kind of sucks. I think that the fact that we started playing bar shows, without having *to really talk about it, is a statement* in itself, that there comes a point where some people might have to compromise. You don't have to, but that's where we're at. So people may not be talking about the fact, 'Oh, you guys play bar shows and that sucks', but they probably know it sucks, they probably know that we're not happy. And it's like - is it a contradiction in terms? In some ways, but at the same time I don't think we ever said that...uhh...we *were trying to say if you don't have to*, you don't have to. And it's come to a point, I think, where we believe we have to, because no one's paying our Visa bills, you know what I mean?

Let's talk about the Sub Pop single - it's coming out in a few weeks?

Jordan: May 7th.

How many songs?

Jordan: Two.

And what was it like working with Sub Pop - did you just give them the songs and they took care of the rest?

Jordan: Almost that, I guess - we had to go down there 'cause we kind of went over cost on the production of putting it all together, 'cause we wanted to put a condom and an information sheet in it. So we went down there and helped them put it together and insert all the goodies inside.

So they were pretty open as far as letting you pretty much do whatever you wanted with it.

Jordan: Yeah, but when it came to going over cost we had to put our own time into it and our own resources. Which was fine.

And what about the new album? It's already been recorded?

Jordan: Yeah, it's all been recorded.

How long ago?

Jordan: Last summer, in July. Something like that. We're going to remix it before it gets released.

Have you found a home for it yet? A little birdie in Montreal said Crisis Records...

Jordan: Close.

Kim: Wow, birdies talk a lot.

Is there any truth to that?

Jordan: It's a well-informed birdie, but who knows, you know, anything can happen. We've talked to a lot of people. Nothing's solid, nothing's signed, so...whatever.

Was Sub Pop at all interested in putting out an album?

Jordan: We talked with them and nothing really came about. They talked to us, we talked to one of their people - who is actually a friend of ours - and we gave them a list of things that we would like to have had in the contract. It got sent back to them, but talks sort of broke down and we haven't really heard anything since. I think not because our list of demands or anything, but because there's just a lot of shuffling of positions going on there right now and it sort of got pushed to the backburner. So instead of just sitting around waiting for it we decided to talk to other people.

Rob: It could have been the salaries and the bus...

(Laughter)

Isn't it weird shopping around a record that you recorded that long ago?

Jason: I'm kind of used to it. Anything we've ever recorded has taken a long time to put out, so it's no big deal to me. I mean, it's kind of frustrating but I expect any record, once it's recorded, to take about a year to come out. I don't know, it's just what I've been accustomed to.

Rob: We've always been about two years behind ourselves. We can never progress and have something out right after it's recorded and then start working on new material. It's always like - record, year-and-a-half later it gets released, start working on new songs.

How does the new material compare to the stuff that's on *Products & Accessories*? Is it pretty similar in sound or is it radically different - the new lounge Sparkmarker?

Jason: Personally, I think it's a little bit more focused. I love the *Products & Accessories* album and everything, but the songs just seem to be super choppy and just kind of all over the place at times. The new songs, I think, have way more flow to them and they seem more like real songs to me. That might sound weird, but I think that as this line-up right here we've got a good blend together where we can write songs and all go, 'Yeah, that sounds cool', instead of before (where) it was one person who had an idea and another person had another idea. I think it was a little mixed up before, in a way. I still love the songs, but... The new ones seem to be cooler to me now.

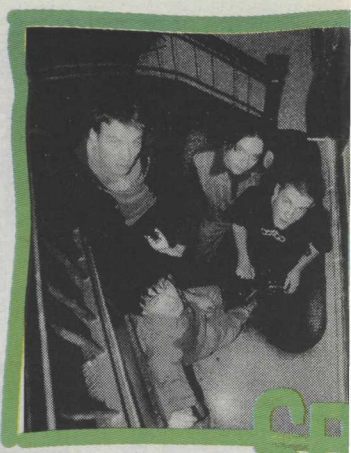
Kim: I think someone could criticise it and say that it all sounds way too similar, whereas on the last record there might have been a bit more diversity. This one I think you're either going to really like it, maybe, or really hate it. And I think that also reflects the fact that we recorded it not even being together for a year as this line-up, so we were a bit more like, 'Hey, let's really focus and get a new record out,' and pressured ourselves into doing what we knew how to do well. I think only now we are maybe actually stretching those boundaries a bit again, which is what I liked about *Products & Accessories*, that there were various things in there and it did fuck around a bit. I love these songs tremendously, but someone else might not.

Do you feel, as a band, that you can do whatever you want musically, or do you feel that you should maintain a certain sound? Do you work within certain parameters when you're writing and recording, or do you sort of just do whatever you want to do?

Jordan: I don't think we really think about it that much as far as trying to get a song together. I think we just fuck around and look for whatever sounds good - if it's a cool riff that we can work around. I don't think we really look at it that seriously, like, trying to write a song that sounds a little bit more like this band.

Kim: I don't think we're conscious of it having to sound specifically like this, but I think you could pretty much put certain things down - it's going to be loud and it's going to be heavy-ish sounding and there's going to be an edge, so to speak. Ryan, at some point, felt that he couldn't really express the views or the musical tastes that he wanted to put in the band - it'd gotten to a point that we were so far in one direction that it was hard for us to incorporate other influences that he might have had and felt that he wanted to explore. It is a bit limiting. If we were all of a sudden to do a lo-fi, Sebadoh song it would really sound out of character for what we're doing otherwise. So in that respect, yeah, but I don't think we have this formula for how our songs have to be. And if we get stuck in that I think we'd try to fuck that and go, let's write a song that won't get played on the radio, you know, as much as we can, as fucked and noisy...

I'd like to talk now about the dynamic of the band - not so much in terms of writing the songs and stuff, but the way you represent yourselves and the ideas and the values you stand for. I don't want to get into this being really serious about you again, but... You are a band that stands up and you have things to say and things that you put forth. Is it pretty democratic as far as what you choose to do and how you represent yourselves as a band?



Jordan: I guess it's democratic as far as *stuff that we actually release*, but, as a whole, you know, we're four different people and we all have different beliefs and we're into different things, all of us. But as a band we usually consult each other and make sure everyone agrees on it. As far as political issues, I think we all have different views and...I don't know, we're a band, but we're still different people and we can't really all agree on one idea.

Do you, Kim, feel like you have some sort of monopoly in that you're the singer, you're the spokesperson, and I'm guessing that you write most of the lyrics or all of the lyrics yourself.

Kim: Definitely.

So do you try to represent the rest of the band's views, or do you sort of take it as - you're the individual singing and it's your song, your lyrics, so therefore you're going to put in what you want?

SPARKMARKER

Kim: Very good question, and it's very true, in the sense that it's not like... Here I am, the most talkative person in the world probably, and people offer me the microphone and I take it, and the first thing I think about is what's on my mind. Being a very open person about a lot of different issues, and having the microphone there, that's something that... it's always been a problem from day one of Sparkmarker of having an identity and my voice being already known, existing before the band, and it continues forth. I would love it if any of these three guys said, 'Shut up' and punched me and took the microphone and said, 'This is what I want to talk about'. And I hope I make it feel comfortable that everyone else can have a microphone and take it, 'cause when Ryan was the singer, damn it, I still took the microphone away from him and said, 'Here's my opinion'. I really hope that everybody in this band feels comfortable that, if they have an opinion that they want to express, that they can do it. But, I'm not going to speak for anybody unless they want to themselves.

Jason: I think the way it works, mostly, in this band is like Jordan said, everyone has different ideals and different ways of looking at things. It's just that some people, certain people, are more outspoken about it than others and feel comfortable about saying theirs. I mean, I'm a quiet, private person and whatever I believe is, like, I don't vent it through the band. But Kim likes to and I've never really disagreed that much with anything he's ever said. I like to play the bass, that's why I'm in this band and I just, you know, play music. If anything - if he ever went overboard or over the top to a point where someone disagreed, I'm sure something would get done about it. That's the reason Kim does most of the interviews and sings the songs and stuff, it's 'cause he feels more comfortable with it and he likes voicing his opinions more than any of the rest of us.

He's the one with the biggest ego is what you're saying.

(Laughter) Exactly.

This sort of leads into the No Glove No Love tour that you're doing with Puncture, in a very sort of roundabout way.

Kim: Please don't label it like that.

That's what the press release says.

Kim: When you're trying to appeal to the masses, it's amazing what you have to come up with.

Those kids in Cranbrook need the catchy name. OK, I won't call it that, I promise. Do you have another name, an alternate name? Sparkmarker-Puncture tour?

Kim: Just AIDS awareness tour. HIV/AIDS awareness. Whatever. You know, it could be awareness of anything, that just happens to be the thing. Maybe a bit more than just a show.

Have you done some shows for it already?

Kim: Yep.

And how did they go? Did you have information tables set up or anything like that?

Kim: It's nothing more than going to YouthCO AIDS society and asking for condoms and lube and information so we can present it when we sell our records and T-shirts. It's not like a teaching thing, it's not like teaching AIDS 101. It's another way to get a condom, basically, because it's an issue that's always dragged up in schools, not having condoms accessible to youth, and it's one way of making them accessible.

Anyone else you'd like to send shouts out to, so to speak?

Kim: There are a lot of good bands in Vancouver, you know, but sometimes I think people try to think everything sucks in Vancouver. There are a really a lot of great people in Vancouver, but somehow we just get separated into our own little cliques. There's a little Sparkmarker world, and then maybe a Superconductor world...

How was it playing with Superconductor - they haven't really been doing very much lately, have they?

Kim: That was their first show in a year. I don't know, it was just playing with Superconductor.

Rob: It's not like we hung out with them. They played, they left after they finished playing, you know, that kind of thing. There are a few guys (who) are really cool that we know and actually like Sparkmarker and have our music and whatever. They're a pretty cool band, they're interesting. It was fun playing with them.

Kim: We didn't get down with every single member of Superconductor and chat and have a big pow-wow session and all. It was...

Just a show.

Kim: We know a couple of the members and that's all it really takes. It's not like we have to know everybody in the band. It's like when we did that Mystery Machine 7-inch - I mean, to this day, I've never really sat down and hung out with anybody in Mystery Machine.

Do you think Vancouver's pretty bad in that sense, as far as, like you were saying, clique-y-ness and the way there are different scenes that are - given that it's not that big a town, there seems to be a fair bit of separation going on.

Kim: I think there's a lot of separation, a lot of cliques.

But now everyone's getting sucked up by Mint, so...

Kim: Yeah. (Laughs) I think the point is that there (aren't many) differences, there are just cliques. It's very easy to get comfortable in Vancouver in your own little world. It's kind of weird that we don't do more things with other bands and that people think we're in our own little world. I think what needs to be done, even on our part, is to actually try to get together more productive ways to do shows together. And not just through the clubs, where the promoter goes, 'It'd be good if we had you and this band play together', but where the bands actually say, 'Let's play together and do this show together without, maybe, the promoters, maybe do some all-ages shows together.'

Rob: It was weird, too, playing that show at the Starfish. Originally it was, like, well let's play with bands we really like and are friends with, you know? And I thought it would cooler, like, everyone hanging out at the show together and everything, but it didn't turn out to be like that at all, which kind of bummed me out. It was just a show. It wasn't really fun. Personally I liked all the bands, I thought they were great and everything, but it wasn't like a fun show like I thought it would be. Especially with us picking the bands that we wanted to play with and then it ended up being each band in their own corner kind of thing. It was just kind of a weird situation, I thought.

Anything happening with Final Notice, by the way?

Kim: To tell you the truth, honestly, I really want to sell off everything we have of Sparkmarker's and get rid of all the records I have on Final Notice so that I can completely just not even attempt to say I'll do anything more with it and fail everybody. I can't do anything I want to do with that label - I just don't have time. I thought I could actually do it, but you can't do two things at the same time and do a day job. Maybe one day, if I was a millionaire and I had free time and I didn't need to work a 9 to 5 job and I had money to burn and time to spend on doing it, I would love to do it. I really love doing it, but physically I can't do that right now, so there's no sense. There's a record of the band Kittens that should have been be out two years ago and I'm trying to see if I can have it out for when they play Music West next week. And they don't even know that. We've just kind of stopped talking to each other. I think I'm just going to give them all the records, or a bunch of them, and just go, 'Take 'em, 'cause I fucked you around so much'. So...so much for that.

Finally, Rob, is there any connection between the length of time that *Products & Accessories* was #1 on the Sam's indie chart and your employment at Sam's?

(laughter)

Jason: Yeah, I placed it there. Every month in fact. 'This band sold 20 more copies than we did, but oh well, who cares?' No, it actually sold really well there for some reason. It sold incredibly well at that one store and it's pretty amazing that...I think cub actually still sold more records than we did, but...it was pretty cool.

Sparkmarker's new 7" will be available on May 7th, on Sub Pop Records. Look for their new full-length album sometime in the late summer or early fall.

Write to Sparkmarker c/o
Final Notice Records
P.O. Box 1457 Bentall Centre'
Vancouver, B.C.,
V6C 2P7

JUST DOING WHAT WE DO AND SOME PEOPLE WANT TO, MAYBE, PUT SOME GLAM-OUR AROUND IT AND MAKE IT SEEM LIKE IT'S SO SPECIAL." -KIM

Rob: I think a lot of people at shows don't like to be preached at, and a lot of kids are embarrassed to go out and buy condoms, so when it's presented to them at a show where they can look at records and there are condoms just laying out on a table with information they won't be as embarrassed to pick one up and read about HIV or whatever. It makes it a little bit more of a comfortable situation for a person.

Kim: We'd like to thank Puncture for playing with us at those shows. It's not just us...

You're playing with local bands in the areas, too, that you're going to, aren't you?

Kim: Yeah. Meegan from Puncture is amazing at keeping that together. We just said that we'd like to do (the tour) and she said (she'd) do all the groundwork for it and set it up. So it wouldn't even be possible without her. They're really great people. We like Puncture.

SPARKMARKER/PUNCTURE HIV/AIDS AWARENESS TOUR DATES:

May 18 - Nelson
July 12 - Vancouver
July 25 - Salmon Arm
July 26 - Vernon
July 27 - Kelowna
July 28 - Kamloops
August 23 - Saltspring Island
August 24- Nanaimo

17 DISORDER MAY 1996

between the lines

by andrea & amber dawn

OVER THE PAST MONTHS I'VE NOTICED that the ratio of American zines to Canadian zines reviewed in this column is about three to one. The reason for this may be that there are *simply more American zinesters out there*, but it might also have something to do with the perceived inaccessibility of the zine scene to Canadian independent authors and artists. In case of the latter, there a few local stores and resources *that can help get your zine or comic into circulation.*

There are two record stores that I know of in Vancouver that carry zines. Scratch Records, which recently moved to Cordova Street, handles *zines and comics on a variety of topics*, although most are geared towards art or music. I've bought many a zine there and they appear quite responsible as far as accurate bookkeeping and such are concerned. Be warned, though: Scratch's book shelves (*zine shelves*) tend to be messy, and your precious zine could end up stuck behind a copy of *In Hell's Belly* (yikes).

Track Records on Seymour Street also has a zine table, and a very tidy, appealing-looking zine table *at that. They don't*, however, stock personal or poetry zines, selling instead all the music-related zines we don't review in this column.

If you're looking for a bit more exposure than a store shelf will give you, riot grrrl Canada is putting together a new catalogue. For those of you who may be unfamiliar with riot grrrl, it is a non-profit organization that distributes girls' and *women's zines of a personal or political nature.* Send a flat zine (one without staples and ready to be copied) to riot grrrl, PO Box 33, 345 E. Broadway, Vancouver, B.C., V5T 1W5, and they will include your zine in the catalogue and distribute *it for you, charging only what it costs to make the* copies. [*Note: Zulu Records, Black Sheep Books (W. 4th), Magpie Magazines (Commercial Drive), Vert Skateshop and probably a few other places we've forgotten also carry zines and comics of various types -Ed.*]

Finally, I know of three compilation zines currently in the works, two of which are Canadian. *See the World, Chicken is requesting contributions from anyone who* is surviving or has survived the mental health system. Write to 406-1701 Powell St., Vancouver, B.C., V5L 1H6. If you have lost a parent to sudden death, Zanna would like to include your story and opinion in the compilation she is putting together. Send your submission to PO Box 33, 345 E. Broadway, Vancouver, B.C., V5T 1W5. And, lastly, the girls from riot grrrl press Chicago are working on a zine about growing up poor or working-class called *Where I Come From.* The address is 2501 Lincoln Ave., PO Box 261, Chicago, IL 60657.

And for goodness' sake, send your zines here for reviewing!

Multimedia!
Photos Art
Lyrics
Poetry
MUSIC
from Step and a Half Records
Uneven Steps
Pacified
CD Rom/Music CD
Available at
Scratch/Track/Zulu
june 6 @ guess?look?
esymons@direct.ca
ph 604 879 8748

Chestlick #1
(8.5 X 6.5; 26 pgs)
Whenever I see a new girl-written zine, it gives me hope that zines are indeed an effective form of communication and action. Chelsea, the author of *Chestlick*, has given me plenty of hope. Her zine is a mixture of her own work and outside material, including a message about women artists by the Guerrilla Girls and some recent rape and domestic violence statistics. In her own material, Chelsea reveals her involvement in an abusive relationship and her struggle to free herself from it. I really enjoyed the wonderfully illustrated three-page comic about verbal harassment. Write Chelsea Vaughn, PO Box 40701, Portland, OR, 97240-0701. This is a large zine, so send extra US postage.

The Secret World of Og #1
(5.5 X 6; 34 pgs)
I could sense when reading this, Jo's first zine, that she felt a bit unsure of herself when she wrote it. She has no need to be, her zine is honest and different. As her first attempt, I think she has something to be proud of.

Og #1 focuses mainly on the distances that exist between people, starting with the segregation of people in everyday life. Jo responds to this phenomenon with guilt, confusion, and disappointment, emotions which also emerge in her writing on her epileptic sister. Epilepsy and other disabilities are rarely written about in zines, which is unfortunate. I know my perspective on epilepsy has *changed after reading Jo's zine.*

Og#1 ends with a letter to a friend exalting friendship, support, and communication - sort of relief after sharing in all the author's frustration. Send orders to Jo Banthatrax, PO Box 62023, *Arbutus Postal Outlet, Vancouver, BC, V6J 1Z1.*

Don't Get Too Excited, It's Just a Flip Book
(5.5 X 4.5; 14 pgs)
For those of you who can't wait for Trish Kelly's *Make Out Club #6*, this mini-zine is just what you need. Think of it as *MOC #5 1/2*. Trish begins, "I'm so mad/afraid that you can't be here for me *right now" and for the rest of her zine she exam*ines the anger and uncertainty associated with love. It may sound rather depressing, but Trish's writing is actually quite poetic and beautiful. I doubt Trish will print many of these mini zines, so *write her now at* PO Box 33, 3435 E. Broadway, Vancouver, BC, V5T 1W5.

Angel #1
(8.5 X 5; 16pgs)
Angel is Gina's first zine, a short and sweet attempt to express her feelings about her friends and her life. Always sentimental and sweet and genuinely wanting to reach out to other people, *Angel* is a charming debut that left me feeling good. Send a dollar to Gina, 52-1959 Purcell, North Vancouver, BC, V7J 3H4.

What Little Boys Are Made Of...
(quarter size; 68 pgs)
"Race is learned, it is an idea that has been placed in our head to strap us down into groups, to confine us and limit us."

In *What Little Boys Are Made Of...*, Razzle explores race and cultural identity in the context of being told that he is a white-washed ethnic person, someone who doesn't identify with his race fully enough and is therefore considered by some to be a 'sell-out' or 'traitor'. He also examines the role his father played in making him a womanizer and realizes that the first step towards changing *and having healthy relationships with women* is admitting that his father has influenced him.

People like Razzle amaze me with their zines and projects. It gives me hope and inspiration when I see that other people are questioning what *society has taught them to believe. Awesome zines* like this don't come around very often, so send a buck or two to What Little Boys are Made of... c/o Christina, 249-1027 Davie St, Vancouver, BC, V6E 4L2.

HeartattaCk #9
(8.5 X 11; 64 pgs)
For any of you who are unfamiliar with this hardcore fanzine, I guess I have a little explaining to do. *HeartattaCk* is a political zine that focuses on independent DIY punk and hardcore (*sans* barcodes). It includes features, letters, articles, music and zine reviews (and lots of ads), and it is a good resource for those who wish to learn more about hardcore and for bands who seek exposure. *HeartattaCk* is always honest and controversial, and this issue's discussion of rape is sure provoke thought. Send a dollar to HeartattaCk, PO Box 848, Goleta, CA, 93116, USA.

Alien Girl Catalogue #2
The second *Alien Girl Catalogue* is out. Full of new t-shirts, stickers, patches, and stationery designed by girls for girls and featuring strong pro-girl messages, the catalogue is meant to serve as a fund-raiser for the Seattle Girl convention happening on July 5-7. *Send a dollar to* 1215 E. Spring, Box 36, Seattle, WA, 98122.

Poker Face #1
(quarter size; 20 pgs)
Anyone named Andrea has to rock, as confirmed by Andrea - natch - in her first zine, Poker Face. Andrea begins by telling of how she was forced to choose sides when her parents divorced, and of the anger and hatred she was surrounded by while growing up. She also writes about the effects of growing up with a physically abusive brother and of her consequent association of love with pain, something that was confirmed in her first two relationships with boys.

Poker Face is a successful zine because, in dealing with issues such as learning to break unhealthy patterns in relationships, the writer takes the first step towards healing: talking about the past. Send a dollar to Andrea, PO Box 62023, *Arbutus Postal Outlet, Vancouver, B.C., V6J 1Z1.*

graphics taken from what little boys are made of...

PERRYSCOPE PRESENTS

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with special guest Richard Davies

ThuRsday MAy 9

doOrs 8:30Pm • sHow 10pM

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Hog

with

My Head and guests

Town Pump

doors: 8:30pm

show: 9:30pm

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The Geraldine Fibbers

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WITH GUESTS

FRIDAY MAY 17

doors 9pm • show 10pm

THE STARFISH ROOM

Reverend **Horton Heat**

CiTR 101.9 FM

The Cows

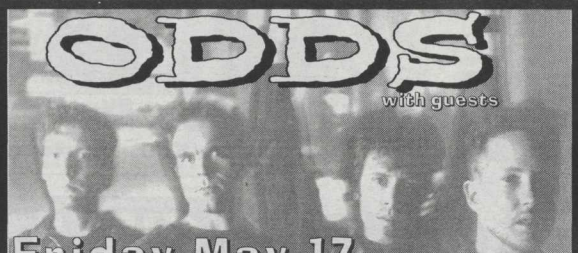
Saturday May 18

doors 8:30pm show 9:30pm

Commodore Ballroom

ODDS

with guests



Friday May 17

doors 8:30pm • show 9:30pm

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SPHINCTOUR 1996

WITH GUESTS

The Jesus Lizard

AND ***Laika & The Cosmonauts***

Tuesday May 21

PNE Forum

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with guest Billy Mann

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doors 7pm • show 8pm

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Geffen/MCA Recording Artists

BOSS HOG

TUESDAY MAY 7
THE STARFISH ROOM Doors 9:00 p.m. Show 10:00 p.m.

Touch 'n Go Recording Artists

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With Special Guests A&M Recording Artists

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and guests

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Elektra/Warner Recording Artists

The afghan whigs

black love tour

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CIBO MATTO

plus special guests

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Show 10:30 p.m.

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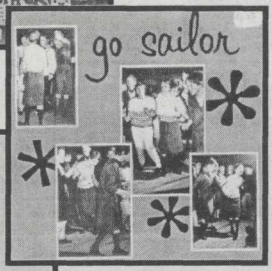
7-inch

by miko hoffman and megan mallett

WE'LL START OFF WITH SOMETHING SURE TO BRIGHTEN your day: the latest issues of *Yakuza* and *Runt* zines, the creators of which have joined together for a split zine and bonus one-sided record. Lara from *Runt* and her friend Mark are **Nik-L-Nip**, and together they recorded "Roseville" onto their one-track tape recorder. A very impressive song considering it was written on the spot - fun and unassuming, it made us smile. Just drums and guitar and pretty boy/girl harmonies, Nik-L-Nip will satisfy any Beat Happening fan. The second track is "Phone Message" by Dave from *Yakuza*'s **Nana B**. Literally. His issue of *Yakuza* focusses on the world of grandparents, so instead of including a song he decided to share some of his grandmother's love with us. She gives us a run-down of the care package she prepared for him, only the way a grandparent can. (Runt, PO Box 261, Merion PA, 19066/ Yakuza, PO Box 26039, Wilmington DE, 19899)

In the new trend of Merge Records signees like Neutral Milk Hotel and Butterglory, Alabama's **Verbena** play fuzzy feel-good pop with lovely guitar and vocal melodies. The songs on their "I Say So" b/w "Silver Queen" single and *Everyday Shoes* EP seem to be influenced by Pavement (and all their influences), classic rock and the down-home twang of the South. Indie rock, country stylel (Merge Records, PO Box 1235, Chapel Hill, NC, 27514)

Bis are apparently the 'next big thing' from Great Britain. They hail from Glasgow, Scotland and who knows if this'll impress you, but they were the first indie band ever to play on Top of the Pops. The brothers Sci-Fi and John Disco are joined by Manda Rin, and together they make music somewhere in the middle of the spectrum between the Madness-influenced side of Blur and the punky DIY ethic of Huggy Bear. These teens play Brit-ttle pop with a punky twist of sassy lyrics and cutesy vocals. Guitar, keyboards and a drum machine are the tools that fuel this *Secret Vampire Soundtrack 7"*, their fourth, which is released by Chemical Underground Records, owned and operated by the cool garage-pop band the Delgados. (PO Box 3609, Glasgow, G42 9TP)



While we're on the Scottish theme, **Ninian Hawick** (okay, so they're not Scottish, we're pushing it...) contribute the song "Scottish Rite Temple Stomp" on their split release with the **Shebrews**. Ninian Hawick's seven members (plus the Dearly Boys) are guaranteed to start your Scottish dance party with this upbeat, good-spirited anti-love song. The Shebrews consist of Jim Ruiz, Stephanie Winter-Ruiz (both of the ever-swingin', wonderful Legendary Jim Ruiz Group) and John Crozier, a gang who do a beautiful, jazzy version of "Leave All Your Old Loves", originally performed by the Liverbirds. (Grimsey Records, PO Box 541, Stillwater, MN, 55082)

The *Stargirl* EP is a companion double 7" compilation to the *Move Into the Villa Villakula* LP, a snazzy vinyl-only album of girl-powered songs compiled by Boston's emerging Villa Villakula label. **Led Byrd**, which is comprised of Mary Timony (Helium) and Ash Bowie (Helium, Polvo), give us a taste of their ominously ambient sounds, in "Fantastic Castle", a distorted, dark, moody combination of feedback guitar, bass, and keyboards. **Kore** is a sister team who create sparsely arranged, sinister tunes with a bluesy, wailing vocal style reminiscent of PJ Harvey. **DQE** (either the Dairy Queen Experience or Empire, we're not sure - take your pick!) are back after their hiatus from releasing new material. If their songs are any indication of a new direction Grace Braun and co. are going in, they're more folk-oriented: strummy acoustic guitars and strong, charming singing. Last up is **Denise Monahan**, a spoken word artist from Sommerville, MA. Youthful, witty and entertaining, her eight short pieces - sometimes over-the-top funky, '20s music - comprise her quarter of this package. (Villa Villakula, PO Box 1929, Boston, MA, 02205)

The other vinyl compilation we'd like to share with you comes courtesy of the folks at Cher Doll Records, who seem to have a knack for finding new, neato bands from all over the place. On the seven-band *Champagne Dancing Party 7"*, **Beanpole** play a poppy little number with guitar, violin, and double girl vocals. **Sno Boy** contribute a fuzzy mix on "Something Special", which is your typical three-chord Ramones-y/Beat Happening-y guitar and drums combo with Calvin-esque vocals. **Names for Pebbles** have written the pop hit of this release: catchy riffs 'n' smooth, soft boy vocals. **Orange Cake Mix** start off the B-side with their "2CU", a mellow, muddled song, with vocals à la John Lennon. Portland's **New Bad Things'** "Rasputin Lover" is strange, spooky rawk done party-style (watch out for their new full-length due out soon). **Stuff'd Bear** offer the most interesting piece and the best song title, "I'm Just a Stuffed Toy with No Self Esteem", which is a reading of several album/concert reviews (of Nirvana? Beck? and, possibly, Beethoven?) mixed with some wacky samples. The last track on this record belongs to **Neutral Milk Hotel**, who let out their crazy side: experimental, noisy, and out of control. (Cher Doll, PO Box 9609, Seattle, WA, 98109)

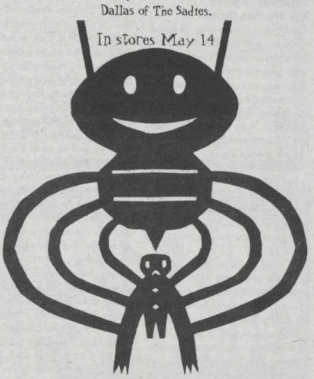
The indie-rock world can't seem to get enough of the singer-songwriter from a band doing the solo thing. The New Bad Things' **Matthew Hattie Hein** has done just that, with his *Last Chance 7"*. Matthew recorded six heartbreaking songs that consist simply of his timid, whispery sweet voice along with traditional folky, acoustic guitar. Sarcastic, humourous and sad, these songs contain the same charm and energy as NBT, but in a more intimate atmosphere. The best song is an ironic look at the Olympia music scene. (Ross Records, PO Box 15132, Portland, OR, 97215)

We have just enough time to tell you about our pick of the month, **Go Sailor**'s brand new *Don't Go* EP on Lookout Records, which comes packaged in a very trendy looking turquoise sleeve with black and white photos of a high school dance. After hearing Rose Melberg on her own, in Tiger Trap, the Softies, and in this group of herself, Paul (of Take a Day and formerly the Ne'er Do Wells), and Amy (Henry's Dress), we now feel confident in our assertion that she has one of the most beautiful voices in the world. These four songs are more of that sailin', retro strum-rock and '60s harmonies we've come to expect of Rose and her team. (Lookout Records, PO Box 11374, Berkeley, CA, 94712)

SHAKE
THE RECORD LABEL

Jad Fair & Phono-Comb

Monsters, Lullabies ...and the occastonal flying saucer.
Written by Shadowy Men On A Shadowy Planet with Jad and recorded by the thrilling new combo Phono-Comb, which seems to be comprised of S.Men Don & Reid, and Dallas of The Sadies.



On Guard For Thee

A Collection of Canada's Youth Gone Bad
Put together by the fine folk at Lance Rock for Australia's Au-go-go Records. Features unrealeased tracks by Huevos Rancheros, Punchbuggy, Cub, Smugglers, McRackins, Crash13, Bum, Chixdigit, Evaporators, Stupes, Parkades, Pluto, The Sinktos, Pussy Monster, Tontes, Forbidden Dimension, and The Von Zippers! Can't really ask for much more...Can you?

Ron Hawkins The Secret Of My Excess

Yup he of The Lowest Of The Low.
Ron and a cast of thousands deliver up what can best be described as a "Cabaret". The songwriting you know and love, musically it's a far looser/diverse cuppa java...

Shake The Record Label
598 Victoria CP36587
Saint Lambert, Que.
J4P-3S8

realliveaction

THE SUPER FRIENDZ
MOLLY'S REACH
BACKROOM SHAG
Saturday, April 6
The Starfish Room

A fairly big crowd was on hand early enough to catch the youthful, enthusiastic Backroom Shag, who played garage rock in a charmingly rough-hewn fashion, which would probably have lost its appeal if it had been more polished. They looked like Ben Lee's secret cousins and played up a half-hour storm.

Edmonton's Molly's Reach are a tight, five-piece band who specialise in head-nodding, rumbling rawk'n'roll. The crowd was, unfortunately, not sufficiently appreciative of what was a pretty fine, solid set.

Could the Super Friendz possibly be any better than they already are? It's hard to imagine *anyone* being more entertaining or better live than these three Haligonians and their new-ish Torontonian drummer, Lonnie James. The Super Friendz' set was the beautiful result of that fine combination, exquisite song-writing and exceptional musicians. Guitarists Matt Murphy and Drew Yamada and bass player Charles Austin all share the singing, which would cause some bands to lack a focus for their set, but it works well for them because they're all good at it. The band was tight, but not slickly so, working their way through rockin' renditions of "Come Clean" and "Rescue Us From Boredom", and that most perfect of songs, "10 lbs", as well as other tracks from *Mock Up, Scale Down*. The four or so new songs they played bode extremely well for the quality of their anticipated new album. Their predilection for country music came through in a lot of the set, and most especially via the guitar of Matt, who must surely be elevated to the pantheon of Eternal Rock Gods (a good thing!) in honour of his always mesmerizing onstage antics, musical and otherwise. His Pete Townshendisms would look cliché'd on anyone else, but the impression Murphy gives is that he's just so damn happy to be alive and playing music at that point in time, and this feeling is transmitted to the audience. He rules, they all rule, they're an excellent, excellent band - if you don't catch them next time they're out here, your life will never be complete.

Sophie Hamley

SLEATER-KINNEY
JANE HOHENBERGER
Student Hall, Yale University
New haven, Connecticut
April 16, 1996

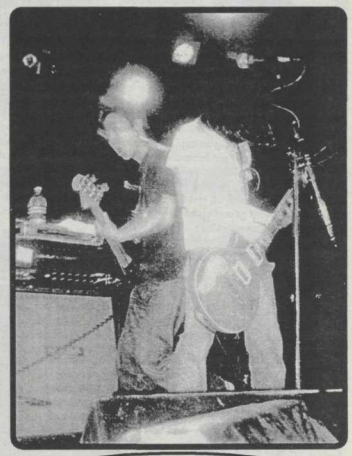
Two things make Sleater-Kinney so vital to the contemporary underground: their power and their accessibility. Since never-this-year has a rock band moved like this. Sleater-Kinney cry, skip, run, flood like a landslide.

They are powerful, because they are true. Certainly the most notable aspect of Sleater-Kinney are its members: Corin Tucker, the woman responsible for the tank-strong screams of Heavens to Betsy, and the fantastic guitar nimbleness of Carrie Kinney, ex-Excuse 17. Together with drummer Lora MacFarlane, Sleater-Kinney weave a luxuriously harsh birdsong, playing almost exclusively tonight from their recent Chainsaw release, *Call the Doctor*. And while their former projects were lumped horribly amongst the pap that past years' media labelled the 'riot grrl revolution', Sleater-Kinney smash these confines to bits: take note of lyrics like "You wanna try her?/I think I wanna", and "I'm not waiting/Till I grow up". The lack of playmanship criticised on their first self-titled 10" record is nowhere tonight. Sleater-Kinney feel strong, composed and in control.

They are accessible because their music does not hide its youth. While experienced, Sleater-Kinney will reach thousands because they choose to share, not to forget. The off-handed smiles which mark Corin's face between songs, and the finesse of Carrie's movements in mid-melody signal a nod to both aging and experience, but also stand and face the years which have pushed them there in the first place.

Jane Hohenberger opened, a confident, charismatic colo artist, native to nearby New York City. During her set she switched backup musicians three times; they provide a rain of jazzy, freely-formed accompaniment for both her songs and spoken word pieces. She is witty, sensuous, quickly developing a comfortable rapport with the teenaged audience. Poignant in simplicity, rich in imagery, delivered with Big City spice, the performance is a pleasure because of its honesty. Jane H. recorded last year with Vitapup, and is soon releasing her first full-length entitled *Spook Engine*, which, she tells the audience with school-girl eagerness, "When this [record] comes out, you guys *have* to get this! I worked for six months of my *life* working on this!"

Sean Raggett



Hi Standard at SnoJam 96
Photo by Andrew Dennison

FROM CARGO RECORDS... THE ONLY CANADIAN TEAM LEFT IN THE PLAYOFFS!

Former captain of *Grapes Of Wrath*, Kevin formed his own Vancouver team in 1996 and is proving to be quite a force. Kevin looks like he'll be a top scorer with shots like *Last Boy* and *The Sinking Song*. Look for Kevin in the finals.

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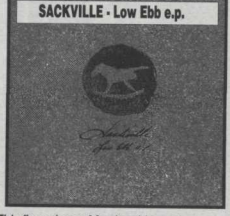

This five-player Montreal team have excellent experience around the league. Their lineup includes former members of team *Nerdy Girl*, *Pest 5000* and the now-defunct *Howard North*. *Sackville's Low Ebb e.p.* is their first release and is certainly a shoo-in for the final rounds!

©Cargo cards 1996. CARGO RECORDS

Free agents upon their formation in 1988, signed their first contract with *Cargo Records* in 1994. Known For: Aggressiveness, with a record 364 penalty minutes in one season. They have a loyal fan base in their native city of Montreal and are taking the country over by storm!

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Sam the Record Man

CANADA'S LARGEST AND BEST KNOWN RECORD STORE

"Underdogs since 1987" 568 Seymour CDs specially priced for a limited time only.

Dearest Discorder

I wanted to tell everyone out there that **Richard Davies** will be playing at The **Town Pump on Thursday May 9th** and that we are licencing his new record: **There's Never Been a Crowd Like This** in Canada from FLYDADDY. We're also carrying records from Davies' past incarnations **The Moles' Instinct** and **Cardinal's** self titled.

Geez, what else...Oh yeah The **Local Rabbits** have a new record out called **You Can't Touch This** which was recorded live off the floor including vocals and ask anybody that's almost impossible.

Vancouver's own **Zumpano** have a brand new 7" on murderecords featuring their rendition of "The Long and Winding Road" as well as a truly wonderful song called "The Only Reason Under The Sun". It's the single of the year and it's only May.

Feel free to drop us a line for a free catalogue:

murderecords
P.O.Box 2372 Halifax Central,
Halifax, N.S. B3J 3E4 Canada
email: murder@ra.isinet.com

RICHARD DAVIES
There's Never Been a Crowd Like This
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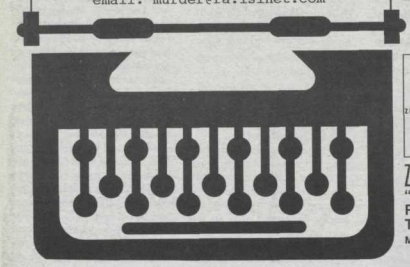

ZUMPANO
"The Only Reason Under The Sun"
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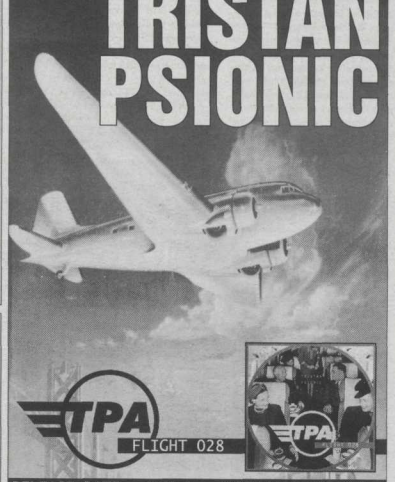
ALBUM #2 FROM THE ROCK STEADY

TRISTAN PSIONIC



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THE AUTEURS
After Murder Park
(Virgin)
The Auteurs are a band that 'serious' music critics would call a group concerned with 'serious' songwriting. To yours truly they are simply a seriously good band. Guitarist and singer Luke Haines has written atmospheric, richly textured, and moody songs which are led by his sometimes raspy and sometimes soft voice. I am assuming that it was no accident that *After Murder Park* was recorded at Abbey Road studios, as several of the tracks, complete with strings and French horn, were no doubt inspired by the Beatles' *Abbey Road* and *White Album*. Helped by the Hammond organ of James Banbury, however, Haines manages to create a sound that is unique despite its nagging familiarity. On some of the songs he creates eerie, uncomfortable moods which are suddenly liberated by sweet melodies that carry one to wherever one is carried when such a thing befalls a person. It is kind of like when you take a short-cut through a downtown back alley and the stench of rotting garbage and urine soaks into your clothes and as you turn onto the sidewalk you rub up against a cold, greasy drainpipe while, suddenly, a beautiful stranger walks past and seductively makes eye contact with you.
peter v

BEAT HAPPENING
Beat Happening
(K)
TALULAH GOSH
Backwash
(K)
Olympia, Washington's quintessential pop label, K Records, is either getting sentimental in their old age, or they're coming to their senses and have realized that they have some pretty important tunes sitting in their indie rock vaults and it's high time they shared 'em with the rest of us. By now, you may have decided that the simple pop times of Beat Happening and Talulah Gosh belong in the past (after all, most of the members are still making music in other bands), but once you've heard these yummy reissues, you'll be hooked again.

The Beat Happening album is sort of strange in that it seems to be a reissue of a reissue, the *1983-1985* record which was a compilation of their very first full-length, their first 7" single, compilation contributions, and some live radio tracks. The combo of Bret, Heather, and the now-rock god Calvin had a knack for writing simple, poppy, crush songs that, despite Calvin's out of tune, (or lack thereof?) spoken vocals, managed to just stick, uncontrollably. You can still hear Calvin in the Halo Benders and Dub Narcotic, but for all the hot happenin' poop, check out this 23 track collection.

Both Beat Happening and Talulah Gosh were loved or hated for the same reasons. Accused by media folk of being too cute, too simple, and too seemingly innocent, it can't be denied that both possessed a charm and down-to-earthiness rarely found in rock stars. Despite popular opinion, Talulah Gosh, whose existence goes back ten years ago, could play their instruments and could sing, but the important thing is that they had fun and so do we listening to their brand of fast, punky-pop ditties and lush, '60s-styled harmonies. Often compared to bands like the Primitives and the Marine Girls and often described as 'twee' and 'girlie', Talulah Gosh cannot be solely defined, or dismissed, by the fact that there were women in the group. Both feminine and tough (a headline once wrote: "Talulah Gosh - wimpy men and strong women?"), they write sometimes sweet ("I'm in love for the very first time/ Could it be true?/ Do I want you?") and sometimes bitter, angry lyrics ("Some of my best friends are bastards like you/ At least they're not neurotics too") about daydreams and the Pastels. And if you like this assortment of Talulah Gosh singles, Peel Sessions tracks, and live recordings, don't forget the band that three of the original TG members formed, the heavenly Heavenly, which is still alive today, thank gosh.
miko

BEDHEAD
The Dark Ages
(Trance Syndicate)
Breathtaking. Mesmerizing. Trance-inducing.

The Dallas, Texas fivesome that is Bedhead offers up a delicious appetizer which will hopefully precede a full-course album in the very near future. The first and title track makes me want to cry every time I hear it - it's completely melancholy and beautiful without being overly sappy.

Unassuming. Atmospheric. Brooding.

In the same camp as Seam, Galaxie 500, Yo La Tengo, and Low, Bedhead combines quiet, soft vocals with slow, driving drums and intricate, warm, guitar melodies. "Inhume" is an instrumental masterpiece of interwoven sounds with a momentum that builds magnificently. Spanning just under a quarter of an hour, this CD-EP/10" ends with the upbeat number of the release, "Any Life", which sounds similar to their previous four-song EP in its obvious Velvet Underground influences.

Buy it if just for the first song.
miko

THE CANNANES
The Cannanes
(Ajax)
Last year Rebecca from the Spinanes told me that they were thinking of doing a split 7-inch with the Cannanes, since she and Scott thought the Cannanes were a pretty good band and the rhyming would make a fun theme. This was all I knew about the Cannanes when I agreed to review this CD.

From the sound of their voices, it seems that this band hails from either New Zealand or Ireland, but I am shamelessly unable to distinguish these accents. Either way, I wish the CD came with liner notes, because I often can't understand what the band is saying, although I did make out a reference to "Melrose Place" in "Ordinarily", which certainly makes the content of their lyrics a little suspect.

There is nothing either offensive or fabulous about this CD. Not much energy in the music. It is mellow and pretty lo-fi and the vocals tend to be either somewhat flat or annoyingly high-pitched (and yet somehow still flat). A major exception is "3-Way Release", which features one of the guys talking over fuzzy guitar feedback and off-key girl humming and kind of reminded me of "Hey Baby", the anti-jerk rant produced by Chia Pet, a project of the original A-Sassy magazine editors (back when Sassy was pro-girl). When it finally ended the first time I played it I didn't notice it was over, which is usually a bad sign. But then again, I might have busy at the time, and I did play it again later on.
Krista James

EXPERIMENTAL AUDIO RESEARCH
Betyond the Pale
(Big Cat)
When I picked up this CD I was expecting to hear something along the lines of Stereolab or the Orb. I was grossly mistaken. Beyond the Pale is a six "song" EP which was recorded in England in 1992 by Sonic Boom and Kevin Martin. It was re-released this year by New York's Big Cat Records for reasons I do not understand. The tracks are all instrumentals, which in itself is no crime, but they're also pointless and boring. Perhaps the CD was impressive for 1992, but my seventy five dollar Casio keyboard can produce nearly all of these sounds today. As far as atmospheric ambience goes, I am afraid Experimental Audio Research is not even as good as the New Age mood CDs I picked up for four bucks each at the Nature store. Listening to this EP is like being trapped inside an endless B-grade science fiction movie scene where the hapless humans have been dropped onto a swampy planet. They lift their stunned faces out of the mud and squint their eyes to make sense of the dark outlines of the trees and brush around them, and then they do this over and over and over again while nothing else happens.
peter v

GAS HUFFER
The Inhuman Ordeal of Special Agent Gas Huffer
(Epitaph)
So the jig is up, the secret's out: Gas Huffer are no longer the janitors of tomorrow, but instead the saviours of the future, and their *modus operandi* is revealed within their second release for Epitaph Records. In the next "Sixty Three Hours" villainy will "Smile No More" as the four Gas Huffers pummel evil-doers with their bouncy backwoods punk leaving them to ponder "The Sin of Sloth". Are Gas Huffer inhuman in their methods? Certainly not. Rather, they mark their cause with a simple "Carolina Hot Foot". A trademark known to those who enjoy a little feistiness with their musical frolic, something that team Huffer execute quite nicely with this crime-busting disc.
Bryce Dunn

GIRLS AGAINST BOYS
House of GVSB
(Touch and Go)
This album has some of the most explosive opening bars of music you're ever likely to find, landing the hook in your head and reeling you in for eleven songs' worth of sonic exploration that defies definite categorisation. Immediate reference points are Shudder to Think and a little bit of Monster Magnet. GvsB are distinctive because they have two bass players, and remarkable because they use them to such good effect - they could so easily have ended up being ludicrously bass-heavy, but instead the basses root the songs in firm hooks and solid rhythms, and give them a brooding quality to match the lyrics. They in no way overpower the sole guitar; in fact, the balance between the instruments is quite delicate. The music itself is strong, pounding and captivating. The band uses all sorts of rhythms and styles, including a suitably dance-y beat in "Disco Six Six Six" to the hard-driving beats of a lot of the other songs. You can try to put this album on in the background but it will draw you in, every time. Lyrics are provided (and needed) as the vocals aren't always distinct, but vocalists Scott McCloud and Eli Janney's voices are a perfect complement to the music on this dark, somewhat nightmarish little wonder.
Sophie Hamley

THE GRIFTERS
Ain't My Lookout
(Sub Pop)
The Grifters have a sound that is unique and yet difficult to describe. It's definitely not your conventional rock. In fact, it's definitely not your conventional 'indie rock' either. Many of the songs have a southernish mellow quality but often they erupt into much more intensity as it progresses. The Sub Pop website describes the Grifters' vocal styles as 'multi-layered' and that's exactly what it is like. Strong lead vocals at some times and at other instances there are multiple voices interchanging with each other.

"Parting Shot" and "Last Man Alive" are really catchy and were my favourites upon my initial listening. However, every time I listen to the album I find a new favourite. A couple of days ago it was "Return to Cinder". Right now it's "Day Shift", which has an incredibly addictive chorus about drinking too much. The cool thing about this album is the depth and diversity of the songs. You can play it over and over again and you find new things to love each time.
GQ

KINNIE STARR LOVES B.K. LOUNGE
Learning 2 Cook
(Violet Inch Records)
Eclecticism is generally not a bad thing and it makes strategic sense on the first album of an unsigned hopeful. I find that quality of *Learning 2 Cook* frustrating, primarily because I was so impressed with the solo Kinnie I have seen around town that I was sorry I didn't get to hear more of that on her album. But all these songs are worth listening to, if only for the poetry of the way this girl mixes around her words.

The rawer stuff works the best for me. "Ophelia" has that loud, warm and pared-down guitar-driven sound of P.J. Harvey's earlier albums, and on "Buttons" Kinnie proves her vocal range by slipping slyly between song, spoken word and scream. On "Backbone", she moves from English to French to Spanish with such grace that the transitions are barely perceptible, and, like ani difranco, she raps so well you forget she's a white girl. But when the horns and percussion show up on "Jobstyle" and "Copshow", the music gets too big and fast and cabaret-esque for me.
Krista James

BEN LEE
Away With the Pixies EP
(Fellaheen)
NOISE ADDICT
Meet the Real You
(Grand Royal)
The future of pop is now and its name is Ben Lee. Lee is the last word in well-tooled pop songs with exquisitely memorable melodies and lyrics everyone can love. He has copped the best of his heroes Tom Morgan (of Smudge) and Evan Dando and shown them up as virtual has-beens.

From one of the greatest albums of all time, last year's *Grandpaw Would*, "Away With the Pixies" was lifted as a single and laid down as the first of eight tracks on its eponymous EP. There is a lower-fi version of "Ductile" (the original track is also on *Grandpaw Would*), and a cover song - "Gidget Goes to Rome". Then...there are five amazing little original songs: "Red Slurpee" ("In the 711 of my soul, you're my red slurpee"); the incredible "Shirtless"; a rather solemn tune called "Happy Hand" ("I'd lend you my life story but it's missing a page"); a paean to altars of vinyl and their undeniable, ongoing merit in "My Turntable"; and the truly funny, and not at all cutesy, "Be a Kid", recorded with his much younger nephew. I was staggered by the high quality of songwriting on these tracks - the lyrics are so revealing and well-phrased, the true voice of a teenage boy who just happens to have enough talent to commit his thoughts to artful song.

Lee is also the singer and songwriter for Australian outfit Noise Addict, who formed about four years ago when they were not yet teens, and received an early boost from one Thurston Moore. The 'classic' track of *Meet the Real You* is "16", on which Lee warbles, in his distinctive, almost off-key voice, "I thought my life would be a John Hughes film...I thought that 16 had a girl, 16 had a car", and the great refrain, "Where's my spirit, where's my teen?/ I can't be jaded yet 'cause I'm only 16". The album also contains the beautiful sadness of "Boyfriendship", the raucous rock of "Poison 1080", the infectious "Brinsley", and another stand-out track, "My Pathetic Friend": "She told me I'm a lot like a late-night talk show/ If you wait long enough, everything's revealed, and then it's gone". Noise Addict is Ben Lee's band, but it's not just him - as a full band, they enable him to record songs somewhat different to those on the lo-fi *Grandpaw Would*, while also just being a great band. This album is a progression from their earlier stuff, and it's a classic in its own right - the definitive soundtrack of youth, by youths, and youths who can, happily, write amazing songs and play their hearts out. It is a CD you'll play over and over and never tire of listening to, because the lyrics are amusing and wistful and true, and the melodies are sweet and hummable and representative of a bona fide musical genius just as he's hitting his stride.
Sophie Hamley

Hey, there's more reviews on the next page...

Told ya so...

LIFE GARDEN
Ahitanaman
(Agni Music)
Life Garden is a group of musicians who for several years now have been creating imaginative music that defies classification. *Ahitanaman*, their fourth CD, is a dark improvisational journey into the realm of the spirits, an experimental sound collage of the future and the past. Electronic instruments are combined with more traditional wind, string, and percusssion instruments to form an incredibly unique musical experience. Percolating throughout the instrumentation is the incredibly haunting and exotic vocals of Su Ling, who sings in her own unique language. *Ahitanaman* is a world of very ancient rituals in which spontaneity is the basis for all creativity. The album is 70 minutes long and flows seamlessly from one track to the next, lulling the listener into a ceremonial trance. Find this album and return to your tribal roots.
Brian Wright

MCRACKINS
In On The Yolk
(Shredder)
Does counting to four excite your adrenal? Does that same numeral also represent the maximum number of chord changes your attention span will tolerate? Then chances are you will appreciate this, the Mcrackins' cretinrific new release (this album will also be big with those of you with egg fetishes). The production is a bit bland, but with 14 songs about eggs, junk food, pressed ham and spud guns you can't really go too far wrong. Besides, they're local, so instead of buying that Offspring album you can buy something good instead while supporting your own scene at the same time. Wow.
JDS

MARION
This World and Body
(London)
This album was available in Canada several months ago but, hey, better late than never. Marion is one of the heavy-on-the-crunchy guitars/heavy-on-the-eye-make-up new bands on the London scene. They combine the high energy of These Animal Men with the high emotion of Gene. Unlike the latter, however, they do not consider themselves to be contemplative types. In a recent interview I saw on MuchMusic they confessed that their lyrics were not the kind that reflect any deep thought on their part and their album was not one which "you play to yourself in your bedroom". Instead, they consider themselves mainly a performing band and most of the songs on the album do, in fact, manage to capture the intensity and dramatics of their live set which they recently put on display at the Starfish Room. All in all, Marion are not the cream of the so-called New-Wave-of-New-Wave crop, but listening to their album can certainly satisfy that yearning to feel energized, melodramatic, and chic when alcohol alone won't do the trick.
peter v

THE MOTARDS
...rock kids
(Empty Records)
This five-piece from Austin, Texas share a lot in common with some of the other great combos from the Lone Star State (Inhalants, Cryin' Out Louds, Sugar Shack), and that is a love for no-fi rock and roll. Eighteen tracks of just enough punk snarl, crunchy guitars and crashing drums to make any fan of this two-chord tyranny happy. Just pick this up and you'll see what I mean.
Bryce Dunn

PAPA BRITTLE
Polemic Beat Poetry
(Nettwerk)
I guess I've enjoyed this British foursome in the past, but this, their second album, takes a new tack with a type of music they describe as "polemic beat poetry" (i.e. gripe to a beat). Does the fact that my two favourite tracks on the album are merely sample edit fillers indicate anything?
Gustav

POSSUM DIXON
Star Maps
(Interscope Records)
I enjoy a brilliant album, and can even appreciate a terrible album, but I truly cannot stand a mediocre one. And Possum Dixon's *Star Maps* fits perfectly into the latter category. Produced and engineered by Tim O'Heir (Cold Water Flat, Come), Possum Dixon lie somewhere between a surf band, complete with cheezy organ, and the quirky Camper van Beethoven. In fact, 'quirky' is a very apt word to describe Possum Dixon's music and lyrics. *Star Maps* is chock-full of nonsensical lines like "If $36 would make you happy, I would give it to you in a box", and "I'm falling all over you like a bad jacket". But alas, the songs are mediocre. And that bothers me.
Fred derF

SOUNDS FROM THE GROUND
Kin
(Waveform)
One of my favourite tracks from Waveform's *Two A.D.* compilation was the chilly-digi-dubbed-out rambling cut called "Triangle" by Sounds From the Ground (SFTG). I've been looking forward to the domestic release of for some time now. Considering their organic sounding name, the 8 tracks on this laid back journey are very warm and soulful, but have a distinctly synthetic pulse permeating throughout. I really dig the dreamish female storytelling of "Pearl". It is unmistakable that SFTG's creative masters Elliot Morgan-Jones and Nick Woolfson are strongly influenced by the world of dub. This album is great to put on in the wee hours of the morning as the memories of your evening's activities swirl around your brain and your body slowly drifts into a state of toal relaxation. Long live digi-dub.
Brian Wright

SPECTRE
the illness
(WordSound Recordings)
Best described as dubby ambient trip-hop, *the illness* is as dark as the genre gets. The sound is a sparse and unsettling funeral funk, almost spooky enough to justify Spectre's Crowleyan pretensions. Bass lumbers over strangled rhythms, stabs of orchestrated dissonance, altered voices, and defective electronics punctuate the beats. Granted, there is a bit of claustrophobic monotony to the whole thing, but perhaps that's the idea. The only real failing is the thankfully brief vocals on two of the tracks. It's hard to talk about evil without sounding silly, though the low mix level on the vocals helps.
Despite minor quibbles, Spectre shows that his genre has lots of room to grow. Trip-hop is often seen as laid-back, but the illness is better suited to a dose of thorazine than a puff of ganja.
Jovian Francey

TRIBE 8
Snarkism
(Alternative Tentacles)
I think Tribe 8 are probably the only feminist punk band with guitar wanking. Enough said.
Barbara

VARIOUS ARTISTS
European Future Soundz
(Hypnotic)
This CD is a four-part beat trance excursion of the most mediocre kind. There are lots of build-ups and break downs and spacey synth riffs with samples like "Hey baby!" or "Extacy!" in between. As for the tempo of this compilation, most of the tracks move between 130 and 150 BPMs. Artists include Norman, Happy Ravers, Urban Trance Plant, Semisphere, Sunbeam and many others. Hypnotic releases have been improving lately but this compilation was a disappointment.
Brian Wright

VARIOUS ARTISTS
A Gift from Sing-Sing
(Popfactory)
A Gift from Sing-Sing is a compilation of fifteen pop songs from nine different bands, such as Saturnine, Pullover and Shapiros. Released by the small indie label Popfactory, I was hoping to find an obscure pop gem or two. Sadly, I didn't discover anything too exciting. The compilation focusses mainly on lo-fi pop songs; some are noisy, some jangly, some slow and dreamy, and some are punky, but they all fall somewhere beneath the broad pop umbrella.
The compilation features Heartworms, a group including Archie Moore of Velocity Girl, and Trish Roy from Belmondo. It also features the UK's Blessed Ethel, whose claim to fame is winning a Manchester battle of the bands, beating out "the best fuckin' rock'n'roll band in the world", Oasis! But unfortunately, very few of the songs on this CD excite me much. In fact, I think I actually do prefer Oasis. Popfactory, 143 E.22 St. #214, New York, NY, 10010, USA.
Fred derF

VARIOUS ARTISTS
Master Cuts Classic Acid
(Beechwood Music)
In the late eighties a little silver box forever altered the face of dance music. This silver box was the tbr 303 and created the trademark squelch sound so easily recognizable in what is known and loved as acid house. *Master Cuts Classic Acid* is exactly what the title suggests - its eleven classics include: Phuture's 303 epic "Acid Tracks", Fast Eddie's "Acid Thunder", Mike Dunn's amazing "Magic Feet", Kevin Saunderson's "The Groove That Won't Stop", Armando's "Land of Confusion" etc...If you're longing for the roots of acid house, this is an essential for your collection.
Brian Wright

VARIOUS ARTISTS
Offbeat: A Red Hot Sound Trip
(Waxtrax/TVT)
An eclectic jazzy blend of spoken word, hip hop beats, beat poetry and electro-ambi-experimentation. Twenty-six new tracks are contained on this compilation which includes such artists as DJ Krush, Laika, Tomanandy, Skylab, DJ Spooky, Moby, Meat Beat Manifesto and many, many others. *Offbeat* is a journey into sound collage - exploring the infinite possibilities of improvisation and electronic experimentation. Also included on the CD is a short film accessible with a CD-ROM called *Sextoy*, which is erotic in nature - inspired by the beat generation's investigation of sexuality. Overall, a weird and wonderful headtrip.
Brian Wright

VITAPUP
An Hour with Vitapup
(Plump Records)
Wow, this is a really neat album: co-ed emo-core with scatterings of hip-hop, jazz, and poetry. I like the moody prettiness of the songs, the crunchy beats (as laid down by Melissa, who's also in Team Dresch), and the boy singer's beautiful voice. I also like the alien/space/universe motif as displayed in the lyrics to "Freedom For Saturn" ("We come frm dirt, we come from clay/the city one day will be bones and rocks and/sticks and stones and skeletons...freedom for Saturn, revolution of the soul/must come first") and "City Soul" ("I love outer space because that is where I learned to go before I learned to cross the street"). This is music for early mornings and late evenings, hopeful and inspiring.
Barbara

may'96 LONG VINYL

1	guided by voices	official ironmen rally...
2	the smugglers	selling the sizzle
3	the spinanes	strand
4	hi-standard	growing up
5	sleater-kinney	call the doctor
6	cyndi dall	untitled
7	various artists	on guard for thee
8	butterglory	are you building...?
9	man or astro man?	deluxe men in space
10	girls against boys	house of gvsb
11	wedding present	mini plus
12	nofx	heavy petting zoo
13	rachel's	music for egon schiele
14	the grifters	ain't my lookout
15	bouncing souls	maniacal laughter
16	the deadcats	bucket o' love
17	snuff	demanamussabebonk
18	shonen knife	the birds and the b-sides
19	down by law	all scratched up!
20	bedhead	the dark ages
21	youth brigade	to sell the truth
22	the x-rays	speed kills
23	the mcrackins	in on the yolk
24	the pietasters	oolooloo
25	frank black	the cult of ray
26	archers of loaf	the speed of cattle
27	fuzzy	electric juices
28	various artists	united states of poetry
29	less than jake	losers, kings and things...
30	possum dixon	star maps
31	luna	luna ep
32	various artists	indie top 20
33	magic dirt	magic dirt
34	noise addict	meet the real you
35	pansy division	wish i'd taken pictures

matador	
mint/lookout!	
sub pop	
fat wreck chords	
chainsaw	
drag city	
au-go-go	
merge	
touch and go	
touch and go	
mca	
epitaph	
quarterstick	
sub pop	
chunksaah	
flying saucer	
fat wreck chords	
virgin	
epitaph	
trance syndicate	
byo	
empty	
shredder	
moonska	
american	
alias	
tag / atlantic	
mouth almighty	
no idea	
interscope	
6	

may'96 SHORT VINYL

1	the von zippers	roto-flex
2	the pebbles	planet pimp
3	cebe barns band	horsekitty
4	melt-banana	skingraft
5	pavement/man or astroman? split	lava/atlantic
6	madigan	moon puss
7	sit'n'spin	planet pimp
8	the toneburst	pong
9	state champs	daydream
10	furnaceface	cinnamon toast
11	orange glass	sappy
12	mecca normal	matador
13	the kwyet kings	1+2
14	strain	bacteria sour
15	mambo taxi/breed	schostatic
16	bikini kill	kill rock stars
17	gas huffer	lance rock
18	handsome	full city blend
19	forbidden dimension	melodiya
20	supersnazz	get hip
21	chixdiggit	sub pop
22	punchbuggy	mag wheel
23	wandering lucy	k
24	howard north	two peters
25	the go-nuts	planet pimp
26	catfight!	worrybird
27	trona	cosmic
28	m	palace
29	the neanderthals	norton
30	spark	lucky artist
31	glo-worm	k
32	jonny polonsky	rapid
33	space needle	zero hour
34	run on	matador
35	chomp	zero hour

may'96 INDIE HOME JOBS

1	gaze	jellybeans
2	naardvark the sanitary elephant	i wanna get punched
3	destroyer	karen is in rome
4	irving klaw trio	170 ways
5	vico	junior
6	the stupes	devilina
7	violet	i step on all the cracks
8	celestial magenta	the first one
9	pipedream	saturday disaster
10	squeeky	3
11	more socks	blends with pens
12	touch & gos	ugly
13	meow!	nancy song
14	the papillomas	bury
15	trish kelly	untitled
16	universal lounge act	supercar
17	spm	justify/glory to god
18	chris houston	clousotomby bag
19	blowpipe	heartless
20	hayden	on & on
21	speckled jim	patti + dee
22	johnny millennium	speed
23	fisting	condemned
24	krevisz	expose
25	sturvis	later
26	jabber	follow your voice
27	space kid	molly ringwald
28	readymade	first base is sleeping
29	the unhappies	badger girl
30	kid champion	luminites
31	the torture animals	boozist monks
32	the mysterons	barbeque with elvis
33	trapazoid	garden of eden
34	bloody worm	sickness
35	timber	think again

top ten madonna videos

1. cherish
2. express yourself
3. bad girl
4. material girl
5. papa don't preach
6. open your heart
7. rain
8. borderline
9. oh father

BARBARA'S TOP 7 MARVELS OF THE MODERN WORLD

1. MAIL!!!(& the postage system in general)
2. sleater kinney call the doctor chainsaw
3. venus cures all
4. a/c autolux (subliminal message: go see them. go to seattle and see them. you want to see them.)
5. indie comic books with girl heroes who kick ass (even when they're written by boys)
6. mickey finn
7. exene cervenka & lydia lunch rude hieroglyphics ryko

HOT! WORLD BEAT TOP 10

1	los hermanos rosario	la duena del swing
2	mickey spice	strictly the best 16
3	mickey taveras	quiereme
4	yellowman	around the world
5	tabou combo	reference
6	king sunny ade	e dide get up
7	gipsy kings	estrellas
8	waggy t	party mix vol 6
9	la banda gorda	candela pura
10	wayne wonder	all original bombshell

karen
vp
mp
ras
hibiscus
mesa
sony
penthouse
mp
vp

THE MOTORDADDY'S "MY KIDS' TOP 10 SONGS"

1	damien jurado	motorbike ep
2	mxpx	summer of '69
3	the fells	
4	the tonics	littlest hobo theme
5	santa esmerelda	house of the rising sun
6	evaporators	coho coho
7	anything from the pointed sticks	
8	delgados	liquidation girl
9	girl trouble	sings elvis
10	mickey's travel tunes	

ska-t's top ten skank inducers

1	pietasters	oolooloo	moonska
2	skavoovie&epitones	fatfootin'	moonska
3	skankin pickle	live	dill
4	voodoo glowskulls	firme	epitaph
5	laurel aitken	bluebeat years	moonska
6	various artists	generic skaca	stiff dog
7	scoofflaws	ska in hi-fi	moonska
8	rudiments/suicide machines	skank for brains	dill
9	let's go bowling	mr. twist	moonska
10	mr.t experience	ska-nic reducer	lookout!

solid state top 10

1	hallucinogen	LSD
2	best of platypus	two
3	best of	x-trax
4	man with no name	neurotunnel
5	nebula 9	everybody's welcome
6	ethnica	juggling alchemists
7	tranced out	vol 777
8	off and gone	sigma receptor
9	koxvox	tribal oscillation rmx
10	union jack	there will be no...

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DOORS 8:30 PM

JAWBREAKER

with special guests

FLUF & WHEAT CHIEFS

WEDNESDAY MAY 15

THE TOWN PUMP

ON SALE MAY 11

WOL

with guests BLUEBIRD

FRIDAY MAY 31

THE TOWN PUMP

DOORS 7:30 PM

93 Fox REAL ROCK

▼ON SALE SATURDAY MAY 4▼

93 Fox REAL ROCK

seven mary three

with guests POE and SALT

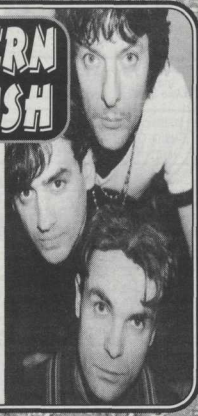
SUN. JUNE 9

COMMODORE

DOORS 7PM

SHOW 8PM SHARP!

MODERN ENGLISH



with guests

THE EXTINCT

FRIDAY MAY 24

RICHARD'S ON RICHARDS

9 PM

FREE SHOWCASE!

NO WRISTBANDS NECESSARY!

the Verve Pipe

SEMISONIC

SUNDAY MAY 5

THE TOWN PUMP

TICKETS AVAILABLE AT ALL TICKETMASTER OUTLETS OR CHARGE BY PHONE 280-4444

I AM.

QUOTE OF THE WEEK!

"Only sick music makes money today." - *Nietzsche in 1888*

CiTR 101.9 fm

SUNDAYS

ARE YOU SERIOUS? MUSIC 8:00AM-12:00PM All of time is measured by it's art. This show presents the most recent new music from around the world. Ears open.

THE ROCKERS SHOW 12:00-3:00PM Reggae inna all styles and fashion.

LUCKY SCRATCH Alternating 3:00-5:00PM Blues ain't nothin' but a good woman feelin' bad. Git down and git back up again - host Anna.

RADIO BLUE WARSAW 5:00-6:00PM join kim & helen in their quest for krupnik.

HEATHER'S SHOW 6:00-8:00PM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preferences and gender identities.

GEETANJALI 9:00-10:00PM Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, Semi-classical music such as Ghazals and Bhajans, and also Quawwalis, Folk Songs, etc.

RADIO FREE AMERICA 10:00PM-12:00AM Join host Dave Emory and colleague Nip Tuck for some extraordinary political research guaranteed to make you think twice. Bring your tape deck and two C-90s. Originally broadcast on KFJC (Los Altos, California).

IN THE GRIP OF INCOHERENCY 12:00AM-4AM Drop yer gear and stay up late. Naked radio for naked people. Get bent. Love Dave.

MONDAYS

BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brown-sters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights! Tune in and enjoy each weekly brown plate special.

THE STUPID RADIO SHOW 11:00 AM-1:00 PM With your hosts the Gourd of Ignorance. What will we play today? Rog will put it away.

MEKANIKAL OBJEKT NOIZE 1:00-3:00PM CiTR's industrial/noise/ambient show, alt-errating with **SKINTIGHT BUFFOONERY** - wimpy British pop, Beastie Boys, indie guitar swing, and techno thrown in for good measure. Hit your olfactory nerve centre with june_scudeler@mindlink.bc.ca.

THE MEAT-EATING VEGAN 3:00-4:00PM I endeavour to feature dead air, verbal flatulence (only when I speak), a work of music by a twentieth-century composer—can you say minimalist?—and whatever else appeals to me. Fag and dyke positive. Mail in your requests, because I am not a human-answering machine. Got a quarter then call someone who cares.

FEMININE HY-JINX 4:00-5:00PM For women who sometimes don't feel fresh, but always get fresh. Spoken word and music: light to heavy flow. Maximum protection recommended for male listeners. Holy Hannah! It's a Feminist show.

POLYPHONIC alternating 7:00-9:00PM Listen for all Canadian, mostly independent tunes, and band interviews at 7:30!

THE JAZZ SHOW 9:00PM-12:00AM Vancouver's longest running prime time jazz program. Hosted by the ever-suave Gavin Walker. Features at 11.

May 6: *"Deelightful Lee" The Lee Morgan Big Band. Trumpet legend Morgan with tenor saxophonist Wayne Shorter, pianist McCoy Tyner and drummer 'Philly Joe' Jones.

May 13: A rare set recorded for Japanese t.v., by Thelonious Monk and Charlie Rouse on tenor saxophone, Butch Warren on bass and the dynamic Frankie Dunlop of drums.

May 20: *"The Futuristic Sounds of Sun Ra" is self-explanatory! Recorded in 1961 with stalwarts John Gilmore (tenor saxophone, bass clarinet), Marshall Allen (reeds and alto sax.) and many others.

May 27: *"Captain Marvel." Tenor saxophone giant Stan Getz meets electric piano genius Chick Corea in an historic 1971 recording, also with bassist Stanley Clarke, Airto and Tony Williams.

TUESDAYS

THIRD TIME'S THE CHARM 9:00-11:00AM Hear! Music that makes you feel burned alive on an altar of flame! Shake with laughs! Shiver with suspense! Tremble with thrills! Not for sissies or children! It's scary! It's screamy! It's screwy!

MARY TYLER MOORE SHOW 4:00-5:00PM RIOT GIRL RADIO.

IQRA 5:30-6:00PM News, issues, and concerns facing Muslims throughout the world.

THE UNHEARD MUSIC 7:00-9:00PM Meet the unherd where the unheard and the hordes of hardly herd are heard, courtesy of host and demo director Dale Sawyer. Herd up!

RITMO LATINO 9:00-10:00PM Get on board Vancouver's only tropical fiesta express with your loco hosts Rolando, Romy, and Paulo as they shake it and wiggle it to the latest in Salsa, Merengue, Cumbia and other fiery fiesta favourites. *Latin music so hot it'll give you a tan!* ¡¡RADIO SABROSA!!

AURAL TENTACLES MIDNITE - VERY LATE Warning: This show is moody and unpredictable. It encourages insomnia and may prove to be hazardous to your health. Listener discretion is advised.

WEDNESDAYS

LOVE SUCKS 11:30AM-1:00PM Tune in for the musical catharsis that is Love Sucks. If you can't make sense of it, at least you can dance to it!

MOTORDADDY 3:00-5:00PM *"At club functions there is to be no shooting of firearms or setting off fireworks."*

ESOTERIK 6:00-7:30PM Ambient/electronic/industrial/ethnic/experimental music for those of us who know about the illithids.

AND SOMETIMES WHY 7:30-9:00PM swirlies, go sailor, doormouse, the shebrews, sonora pine ... these are a few of our fave-oh-writ things. la la la!

TROPICAL DAIQUIRI 9:00-10:00PM Zouk, Soukous, Samba, Salsa. Yes! Even Soca. Enjoy this Tropical Daiquiri with El Doctor del Ritmo.

STRAIGHT OUTTA JALLUNDHAR 10:00PM-12:00 AM Let DJ's Jindwa and Bindwa immerse you in radioactive Bhungra! "Chakkh de phutay". Listen to all our favorite Punjabi tunes - remixes and originals. Brraaaah!

THURSDAYS

RADIO FREE WOMEN 10:00-11:30AM It's not a free cuntry. And we're demanding acuntability. Wake up with our collective show.

CANADIAN LUNCH 11:30-1:00PM Toques, plaids, backbacon, beer, igloos and beavers.

STEVE & MIKE 1:00-2:00PM Crashing the boys' club in the pit. Hard and fast, heavy and slow. Listen to it, baby.

JUSTIN'S TIME 2:00-3:00PM For some cool jazz by some swingin' singers and boppin' players, tune in and don't miss out on some happy times!

OUT FOR KICKS 6:00-7:30PM No Birkenstocks, nothing politically correct. We don't get paid so you're damn right we have fun with it. Hosted by Chris B.

ON AIR WITH GREASED HAIR 7:30-9:00PM Roots of rock & roll.

LIVE FROM THUNDERBIRD RADIO HELL 9:00-11:00PM Local muzak from 9. Live bandz from 10.

FRIDAYS

VENUS FLYTRAP'S LOVE DEN 8:30-10:00AM Greg here. Join me in the love den for a cocktail. We'll hear retro stuff, groovy jazz, and thicker stuff too. See you here ... and bring some ice. XOXX

TELESIS 10:00-11:00AM Tune in for discussions, interviews & information relating to people who live with physical & mental challenges.

SKA-T'S SCENE-IK DRIVE! 11:00AM-12:00PM SkaPunkSkaSwingSka Polka SkaCoreSkatanicSkaJazz etc.etc.etc.

SOLID STATE ALTERNATING 12:00-2:00PM Featuring the latest in techno, trance, acid and progressive house. Spotlights on local artists, ticket giveaways, & live performances. Hosted by M-Path.

LITTLE TWIN STARS 2:00-3:30 PM Kiki Liki Kiki Liki

NARDWUAR THE HUMAN SERVIETTE PRESENTS... 3:30-4:00PM Have a good brunch!

NATION 2 NATION 6:00-9:00PM Underground sound system-style mastermix radio.

FOR THE RECORD 6:30-6:45PM Excerpts from Dave Emory's *Radio Free America* Series.

HOMEBASS 9:00PM-12:00AM The original live mixed dance program in Vancouver. Hosted by DJ Noah, the main focus of the show is techno, but also includes some trance, acid, tribal, etc... Guest DJ's, interviews, retrospectives, giveaways, and more are part of the flavor of homebass.

LIMP SINK 12:00AM-2:42AM Hosted by the G42 players. *"The show that doesn't hate you." with your friendly pals Friar Fritter AbJackeln and Postman Pat. Alternating with Dr. Killdare on *"The Doctor Killdare Show." Contact: limpsink@broken.ranch.org

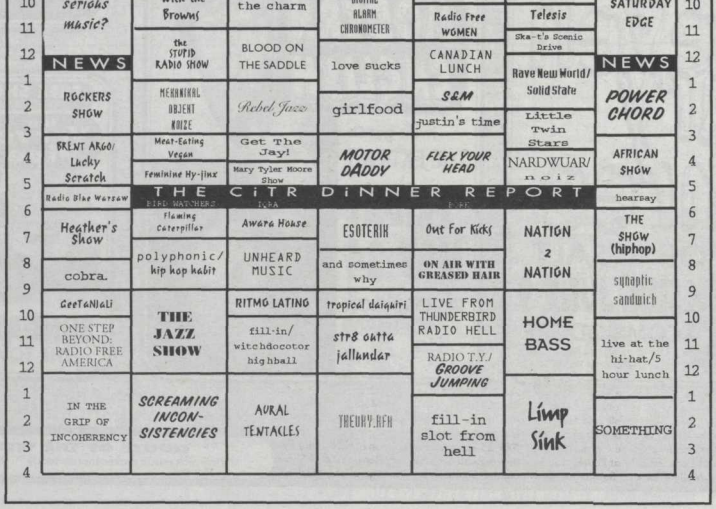
SATURDAYS

THE SATURDAY EDGE 8:00AM-12:00PM Music you won't hear anywhere else, studio guests, new releases, British comedy sketches, folk music calendar, ticket giveaways, plus *World Cup Report* at 11:30 AM. 8-9 AM: African/World roots. 9-12 noon: Celtic music and feature performances.

POWERCHORD 12:00-3:00PM Vancouver's only true metal show; local demo tapes, imports and other rarities. Gerald Rattlehead and Metal Ron do the damage.

THE SHOW 6:00-8:00PM Strictly Hip Hop—Strictly Underground—Strictly Vinyl With your hosts Mr. Checko, Flip Out & J Swing on the 1 & 2's.

SOMETHING 1:00-4:00AM *"You can tell by the way I use my walk. I'm a woman's man ...no time to talk."*



WHOM & HOW

Arts Katherine Ackley
Board Chair Harry Hertscheg
Business Mgr. any takers?
Current Affairs Slavko Bucifal
Demos/Cassettes Dale Sawyer
Engineer Richard Anderson
Entertainment Chris Allison
Librarian any takers?
Mobile Sound Ken Orchard
Music Megan Mallett
President Namiko Kumimoto
Production Siobhan McCracken
Programming Miko Hoffman
Promotions Paul Kundarewich
Secretary Marlene Yuen
Sports Alex Bettencourt
Station Manager Linda Scholten
Student Engineer Fern Webb
Traffic Sarah Stacy
Vice President Ryan Ogg
Volunteer Coordinator John Ruskin

BUS. LINE 604.822.3017
DJLINE 604.822.2487
MUSIC DEP'T. 604.822.8733
NEWS LINE 604.822.5334
FAX LINE 604.822.9364

Loyal listeners/ Readers, Take Note: congrats goes out to the new CiTr executive. the cool kids who do all the work 'round here. there's a new batch of people to bug ... so bug away!!

MAY

WED 1 Coal, the Molestics and the Messytones at the Niagara (Music Waste)... Damnhait Doyle w/Kinnie Starr at the Starfish Room...Margaret's Museum and Raining Stones at the Pacific Cinemathequ...

THURS 2 MUSIC WASTE: Something Ska, the Hounds of Buskerville and the Tonics at the Niagara/Sister Lovers, Celestial Magenta, vico, the Spiders and Hissy Fit at Samoos/The Beauticians, Lux Indigo, Sick Sick Yeah, Lonesome Canadians and Quonset at Cafe Deux Soleils/Coma Toast, Cirkus Mind and Catz Jammer at Vancouver Press Club/Waiting for God, Helen Keller, Pigs in Space and Fishburger at Old American/Potters Field, Crave, Shrug and Pockerface at the Source/Diesel Candy, Latex, Feedbag, Free Loaders Ball, Duel at Columbia...MUSIC WEST: Guided by Voices, Spoon and V3 at the Commodore/The Daisychain, Zuckerbaby, the Emptys and Mr Jones & the Previous at the Gastown Music Hall/Smokin' Frogs, Nickelback, Highway Freak Ticket and Line Up in Paris at the Gate/Nancy Weisler Band, Inflatable Soule, Danielle French and Cathode Ray at the Hungry Eye/Blisterene, Another Joe, Plnwheel and Queazy at Phunky Toad/Kristia Jeanne Sheffield, Tone Indbryn, Sans John Henry, Ventilator and Annette Ducharme at Railway Club/Texture, Ondine, Phenotone and mk naomi at Richard's on Richards/Space Kid, On a Llama, Vav Jungle and Peking Butterfly at Route 66/Pluto, Fluffy, the Wheat Chiefs and Torcher at the Starfish Room/The Real McKenzies, Sex with Nixon, Ottoman Bigwigs and Lame at the Town Pump/Last Harvest and Devil's Dream at Pacific Cinemathequ...

FRI 3 CiTR 101.9 fM PRESENTS A MINT/LOOKOUT! RECORDS SHOWCASE FOR MUSIC WEST: THE SMUGGLERS, PANSY DIVISION, GROOVIE GHOULIES, DUOTANG AND MAOW AT GASTOWN MUSIC HALL...MUSIC WASTE: Smak, Zolty Cracker, the Cowards and the Sweaters at Niagara/Darkest of the Hillside Thickets, the Loved One, S.P.M., Black Market Beans and Fon Fon at Samoos/Ani Kyd, Load and Wretched Ethyl at Malcolm Lowry Room/Bughouse Five, Coal, the Surfdusters and Lunar Marmots at Cafe Deux Soleils/Aimless James, Stark Raving Chandler, Prof. Zio, Amanda Stark, Relish and Ben Mahone at Vancouver Press Club/Scum Element, Stervus, Screen Cleaner, Nagasaki Fondue and Vitamins at Old American/RTA, Third Eye Tribe, DJ Renrok and DJ Shortfuse at the Source (early show)/Touch & Gos and Punkaoke at the Source/Swarm and Down to Earth at the Cultch/Big Tall Garden, Five Star General, Six Million Dollar Band and Swollen GLobe at Columbia... MUSIC WEST: Big Sugar, Rattled Roosters, Mike Keneally & Beer for Dolphins and Bobby Cameron at the Commodore/Kittens, Noise Therapy, Jackie on Acid and Made at the Gate/J.J.Cale and Tom Wilson at the Vogue at 8pm and the Hard Rock Cafe at midnight/Rhythm Pigs, the Muscle Bitches, Difference Engine and Gleam at the Hungry Eye/Lloyds Rocket, Gern Blansston, DSK and Tone at Phunky Toad/Dick 'n' Jane, Chuck is Dead, Amy Brun and Shatterday at Picadilly Pub/DDT and Stinkin' Rich at the Plaza of Nations/Blue Lizard Trio, the Molestics, Zsa Zsa Velvet, Scat Schroedinger and Cass King at the Polynesian Lounge/Tami Geer, Kinnie Starr, Veda Hille, Oh Susanne and Chris Field at the Railway Club/The Workshop, One Step Beyond, Kilgore Trout and Load at Route 66/The Meices, Rust, Gut Sonic and Len at the Starfish Room/Bif Naked, Matthew Good, Holly McNarland, Sylvanna and Tariq at the Town Pump/The Paperboys, Mad Pudding, Insterstellar Root Cellar and Soul Candy at the Unicorn...The Joke and Witchhammer at Pacific Cinemathequ...

SAT 4 CiTR 101.9 fM PRESENTS DOWNLOAD, LYDIA LUNCH, KING BLACK ACID AND OVARIAN TROLLEY AT THE PENTHOUSE (MUSIC WEST)...CiTR 101.9 fM PRESENTS THE DEADCATS, THE SPEED KINGS, THE SADDLESORES AND RAY CONDO AT THE UNICORN (MUSIC WEST)...MUSIC WASTE: Green Room, Big Cookie, Silicone Soul and Bona-Fly at Niagara/Terror of Tiny Town, knock-down-ginger, Daytona, Spiritual Heroine, 100% Peanuts and Guppy at Samoos/Cinnamon, the Floor and Underwater Sunshine at Malcolm Lowry Room/Cozy Bones, Drum Heads, Family Tree, Bonnie Pit Laddie, Toast and Elliot at Cafe Duex Soleils/10 Foot Henry, Plum Vine and Sarah Biggs at Vancouver Press Club/Bug, Superfly, Rooter, Dead Head Miles and Screaming for Lou at Old American/Belter, Reggie and St. Someone at the Source/Soldiers of Misfotune, Pipebomb, the Insipids, Dog Eat Dogma and the Dunderheads at St. James Community Centre(ALL-AGES)/Trish Kelly, Amber Dawn, Justin McGrail and Gary Ersatz at the Talking Stick (ALL-AGES)...MUSIC WEST: Stereolab, Pure and Cinderpop at the Commodore/The Colorifics, Geggy Tah, the Wild Bouquet and Standard Fruit at Gastown Music Hall/Radiobloaster, the Bloody Chiclets, Protein and Speed Twin at the Gate/Matthew Good at the Hard Rock Cafe/The Primrods, Svelt, Atomic Folk and Puncture at the Hungry Eye/Chickenhawk, the Pasties and Pipefitter at Phunky Toad - late show/Free Speech Workshop w/ Exene Cervenka, Professor Griff, Pleasant Gehman and Dean Hapeta at Phunky Toad - early show; Puzzlefish, Kudzu, Molly's Reach, Subtractor and Freeloader at Picadilly Pub; Slam City Jam w/ Seaweed, Spiderbait and Hip Hop Mecanix at noon at Plaza of Nations(ALL-AGES)/Bad Religion, Dance Hall Crashers and Unwritten Law at Plaza of Nations (ALL-AGES)/Veal, Stephen Cummings, Rita Ghent, Dan Bryk and Mark Reeves at the Railway Club/Hollowbody, the Violets, Dorothy Missing and Brent Mason at Route 66/54-40 and Coco Love Alcorn at the Starfish Room/The Smalls, Punched Unconscious, She Stole My Beer, Lode and the Spirit Merchants at the Town Pump/Soucretes, Mastermind, Turntable Bay, Hip Hop Mecanix, Stinkin' Rich and At Random at Mars...Garbage w/ Polara at the Vogue...The Joke and Witchhammer at Pacific Cinemathequ...

SUN 5 MUSIC WASTE: Punkaoke/Wrap-Up Party at Niagara/Stick Shift, Smak, the Cowards, Submission Hold and Scum Element at the Source (4p.m.)...MUSIC WEST: Seaweed, SNFU and Spiderbait at the Commodore/Pal Joey, 1000 Stamps, Pete Krebs and the Papillomas at Gastown Music Hall/Speedbuggy, Ringpiece and the Readymade at the Gate/Technicians of the Sacred, Atomic 61 and Furious George at the Hungry Eye/Sound Pressure Manifest, Creek and Micky Christ at Phunky Toad/Stinkin' Rich, Turntable Bay and Hip Hop Mecanix at Picadilly Pub/Slam City Jam w/ Minority, North American Bison and ten days late at Plaza of Nations(ALL-AGES)/A Few Roosters, the New E-Z Devils and the Mean Reds at the Unicorn...Kerosene Lamps and Lemonade Joe at Pacific Cinemathequ...

MON 6 Cowboy Junkies at the Commodore...Kerosene Lamps and Lemonade Joe at Pacific Cinemathequ...

TUES 7 Boss Hog and Supernova at the Starfish Room...Gavin Walker Jazz Trio at Malcolm Lowry Room...

WED 8 *40 Years of French Animation at the Pacific Cinemathequ...*

THURS 9 Girls Against Boys w/Therapy? and guests at the Starfish Room...Primus w/Weapon of Choice at UBC Rec Centre...Flaming Lips w/Richard Davies at the Town Pump...Art Bergmann w/Stick Monkey Bonesaw at the Gate...Dak Attack and guests at Samoo Pub...Ottmar Liebert and Luna Negra at the Vogue...40 Years of French Animation at Pacific Cinemathequ...

FRI 10 Daytona at the Starfish Room...Knockin' Dog and Liquid Amber at the Press Club...Hog w/My Head and guests at the Town Pump...Forget Your Face, Pinwheel and guests at Samoo Pub...Ottmar Liebert and Luna Negra at the Vogue...Lois Lane at the Gate...Au Revoir Les Enfants and Elevator to the Gallows at Pacific Cinemathequ...

SAT 11 never never land w/dj Buck, Mark Farina, Mike Stevens, Minute Maid, dj Noah and others; info (604) 451 3033...Cathode Ray, Hookers of Fire and Lunar Marmots at Samoo Pub...Lois Lane at the Gate...Au Revoir Les Enfants and Elevator to the Gallows at Pacific Cinemathequ...

SUN 12 Afghan Whigs and Howling Maggie at the Commodore...Don Ross at the Cultch...The Jester and Like a Bride at Pacific Cinemathequ...

MON 13 My Knees Were Jumping and The Jester at Pacific CInemathequ...

TUES 14 Gavin Walker Jazz Trio at Malcolm Lowry Room...

WED 15 Jawbreaker at the Town Pump...Dave Matthews Band at the Commodore...The Flying Camel and Sh'chur at Pacific Cinemathequ...

THURS 16 Wall of Shame Records showcase night at Samoo Pub...Sh'chur and My Knees Were Jumping at Pacific Cinemathequ...

FRI 17 CiTR 101.9 fM PRESENTS THE GERALDINE FIBBERS WITH GUESTS AT THE STARFISH ROOM...Revulva, Gradient Profile and Fon Fon at Samoo Pub...Odds at the Commodore...Murmur of the Heart and The Lovers at Pacific Cinemathequ...

SAT 18 CiTR 101.9 fM PRESENTS THE REVEREND HORTON HEAT, THE COWS AND GUESTS AT THE COMMODORE...Cibo Matto at the Starfish Room...Coal and Wandering Lucy at the Malcolm Lowry Room...C Section, Vico and guests at Samoo Pub...Murmur of the Heart and The Lovers at Pacific Cinemathequ...

SUN 19 Song of the Siren and Corpati at Pacific Cinemathequ...

MON 20 Havana Nagila and Song of the Siren at Pacific Cinemathequ...

TUES 21 Ministry and the Jesus Lizard with Laika and the Cosmonauts at the Pacific Coliseum...Joan Osborne, G. Love & Special Sauce (huh?) at the Commodore... Gavin Walker Jazz Trio at Malcolm Lowry Room...Carpati and Havana Nagila at Pacific Cinemathequ...

WED 22 Tortoise, the Sea and Cake and Sive Style at the Town Pump...A Question of Silence and Broken Mirrors at Pacific Cinemathequ...

THURS 23 Knockin' Dog, Big Tall Garden and Creatures from a Faster Planet at the Gate...Screaming for Lou and One Angel Down at Samoo Pub...Sabor A Mi at Pacific Cinemathequ...

FRI 24 Ani Difranco at the Orpheum...Modern English at Richard's on Richards...Station A, Mother Trucker and guests at Samoo Pub...Married Life and The Legend of a Mask at Pacific Cinemathequ...

SAT 25 Forbidden Dimension at the Hungry Eye...Culture w/ Boogie Brown Band at the Commodore...Wall of Shame Records showcase night at Samoo Pub...The Legend of a Mask and Pueblo de Madera at Pacific Cinemathequ...

SUN 26 Miroslava and Married Life at Pacific Cinemathequ...

MON 27 BANDIDOS AND PUEBLO DE MADERA AT PACIFIC CINEMATHEQUE...

TUES 28 Gavin Walker Jazz Trio at Malcolm Lowry Room...Kino and Bandidos at Pacific Cinemathequ...

WED 29 Gertrudis and Miroslava at Pacific Cinemathequ...

THURS 30 Bartolome de las Casas and Ulama at Pacific Cinemathequ...

FRI 31 Hellenkeller, BED and Sleeve at Samoo Pub...Curtis's Charm and Vive L'Amour at Pacific Cinemathequ...

EVERYTHING YOU NEED TO KNOW ABOUT EVERYWHERE YOU WANT TO GO

The Abyss 315 E. Broadway (side entrance)	488 6219
Almo Street Cafe 2505 Alma (at Broadway)	222 2244
Anza Club 3 W. 8th (Mount Pleasant)	876 7128
Arts Hotline	684 2787
Bassix 217 W Hastings (at Cambie)	689 7734
Backstage Lounge 1585 Johnston (Granville Island)	687 1354
Black Sheep Books 2742 W. 4th (at MacDonald)	732 5087
Cafe Deux Soleils 2096 Commercial (the Drive)	254 1195
Cafe Vieux Montreal 317 E. Broadway (Mount Pleasant)	873 1331
Caprice Theatre 965 Granville (Granville Mall)	683 6099
Celebrities 1022 Davie (at Burrard)	689 3180
CN Imax Centre 999 Canada Place	682 4629
Commodore Ballroom 870 Granville (Granville Mall)	681 7838
Commodore Lanes 838 Granville (Granville Mall)	681 1531
Cordova Cafe 307 Cordova (Gastown)	683 5637
Crosstown Traffic 316 W Hastings (downtown)	669 7573
Denman Place Cinema 1030 Denman (West Enrrrd)	683 2201
DV8 515 Davie (downtown)	682 4388
Edison Electric Gallery/Cafe 916 Commercial (the Drive)	255 4162
Firehall Arts Centre 80 E. Cordova (at Main)	689 0926
Food Not Bombs Vancouver	872 6719
Frederic Wood Theatre (UBC)	822 2678
Garage Pub 2889 East Hastings St (downtown)	822 9364
Gastown Theatre 36 Powell (Gastown)	684 MASK
Glass Slipper 2714 Prince Edward (Mount Pleasant)	877 0066
Graceland 1250 Richards (downtown)	688 2648
Greg's Place 45844 Yale Rd. (Chilliwack)	795 3334
The Grind Cafe 4124 Main St. (Mt. Pleasant)	322 6057
Hastings Community Centre 2096 E. Hastings (near PNE)	255 2606
Hemp B.C. 324 W. Hastings (downtown)	681 4620
Hollywood Theatre 3123 W. Broadway (Kitsilano)	738 3211
Hot Jazz Society 2120 Main (Mt. Pleasant)	873 4131
Hungry Eye 23 W. Cordova (Gastown)	688 5351
Jericho Arts Centre 1600 Discovery (Pt. Grey)	224-8007
La Quena 1111 Commercial (the Drive)	251 6626
The Lotus Club 455 Abbott (Gastown)	685 7777
Lucky's 3934 Main	875 9858
Luv-A-Fair 1275 Seymour (downtown)	685 3288
Malcolm Lowry Room 4125 E. Hastings (N. Burnaby)	685 0143
Mars 1320 Richards (downtown)	230 MARS
Maximum Blues Pub 1176 Granville (downtown)	688 8701
New York Theatre 639 Commercial (the Drive)	254 3545
Niagara Hotel Pub 435 W. Pender (downtown)	688 7574
Odyssey Imports 534 Seymour (downtown)	669 6644
Old American Pub 928 Main (downtown)	682 3291
Orpheum Theatre Smithe & Seymour (downtown)	665 3050
Pacific Cinemathequ 1131 Howe (downtown)	731 3456
Paradise 27 Church (New West)	525 0371
Paradise Cinema 919 Granville (Granville Mall)	681 1732
Park Theatre 3440 Cambie (South Vancouver)	876 2747
Picadilly Pub 630 W. Pender (at Seymour)	682 3221
Pit Pub basement, Student Union Building (UBC)	822 6273
Pitt Gallery 317 W Hastings (downtown)	681 6740
Plaza Theatre 881 Granville (Granville Mall)	685 7050
Raffels Lounge 1221 Granville (downtown)	473 1593
The Rage 750 Pacific Blvd. South (Plaza of Nations)	685 5585
Railway Club 579 Dunsmuir (at Seymour)	681 1625
Richard's On Richards 1036 Richards (downtown)	687 6794
Ridge Cinema 3131 Arbutus (at 16th Ave.)	738 6311
Romper Room 639 Commercial (the Drive)	254 3545
Russian Hall 600 Campbell (Chinatown)	874 6200
Scratch Records 317A Cambie (Gastown)	687 6355
Southhill Candy Shop 4198 Main (at 26th)	876 7463
Starfish Room 1055 Homer (downtown)	682 4171
Starlight Cinema 935 Denman (West End)	689 0096
Station Street Arts Centre 930 Station (off Main)	688 3312
St. Regis Hotel 602 Dunsmuir (downtown)	
Theatre E 254 E. Hastings (Chinatown)	681 8915
Town Pump 66 Water Street (Gastown)	683 6695
Track Records 552 Seymour (downtown)	682 7976
Tree House Lounge 602 Dunsmuir St. (downtown)	871 3092
Twilight Zone 7 Alexander (Gastown)	682 8550
UBC CINEMA (located in the SUB)	822 3697
UBC Grad Centre Gate 4 (UBC)	822 0999
The Underground 1082 Granville (downtown)	
Vancouver East Cultural Centre 1895 Venables (at Victoria)	254 9578
Vancouver Little Theatre 3102 Main (Mt. Pleasant)	876-4165
Vancouver Press Club 2215 Granville (S. Granville)	738 7015
Varsity Theatre 4375 W. 10th (Point Grey)	222 2235
Vert 2412 Main (Mt Pleasant)	872-2999
Video In Studios 1965 Main (Mt. Pleasant)	872 8337
Vogue Theatre 918 Granville (Granville Mall)	257 6205
Waterfront Theatre 1405 Anderson (Granville Is.)	685 6217
W.I.S.E. Hall 1882 Adanac (the Drive)	254 5858
Women In Print 3566 W. 4th (Kitsilano)	732 4128
Yale Blues Pub 1300 Granville (downtown)	681 9253
Zulu Records 1869 W. 4th (Kitsilano)	738 3232

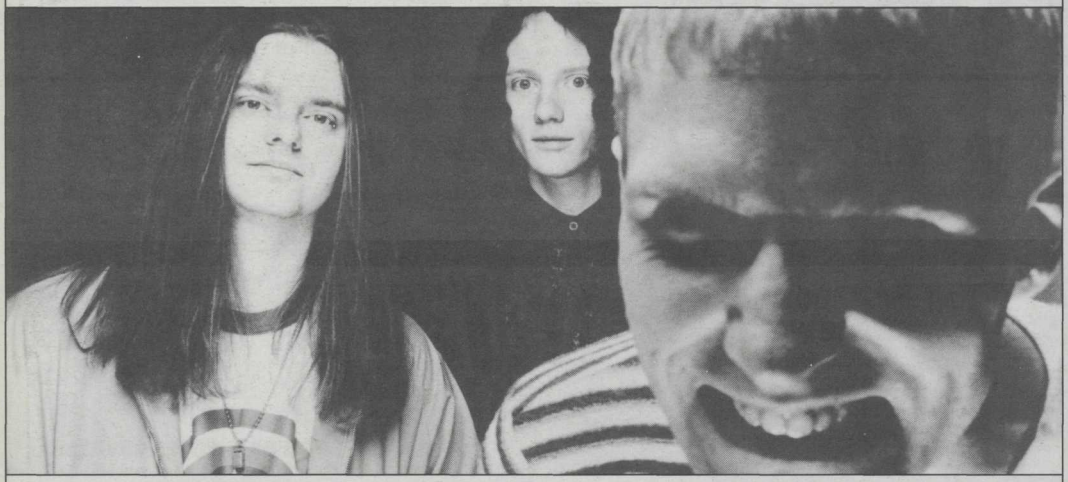
SUBMISSIONS FOR DATEBOOK ARE **FREE**! TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822 9364, ATTENTION "DATEBOOK". DEADLINE FOR THE JUNE ISSUE IS MAY24!

EVERYTHING'S DUCKY © '93 BLAINE THURIER
AHH, SPRING! AND THE YOUTHFUL HEART TURNS TO THOUGHTS OF...
...LOVE?!!
PSSSST! HEY KID!
HAIL, HEARTY FELLOW! WHAT FANCY YOU? A SPRIGHTLY JIG OR PERHAPS A SWEET...
FUCK THAT SHIT! I WANT TO INTRODUCE YOU TO SOMEONE.
'STRUTH! AND WHO MIGHT THAT BE?
SHE MIGHT BE THE LOVE OF YOUR LIFE, KIDDO!
HI-I-I-I-I.
YOU KIDS HAVE A GOOD TIME. I GOT STUFF TA DO.
M'LADY FAIR, "LICENCE MY ROVING HANDS AND LET THEM GO/BEFORE, BEHIND, BETWEEN, ABOVE, BELOW..."
YEAH SURE OK
"WHERE THE BEE SUCKS, THERE SUCK I..."
YOU'RE REAL SWEET, BUT IF YOU WANT MORE THAN A ONE-NIGHT-STAND, THERE ARE A FEW DRAGONS TO SLAY.
SUCH FOUL DEMONS AS WOULD CORRUPT OUR LOVE PURE, ARE BUT DOGMEAT BEFORE MY SABER SURE!
UH-HUH. I'M SURE. RIGHT THIS WAY.
THAT GREEN EYED MONSTER, JEALOUSY, NEEDS TO BE TAKEN CARE OF.
WAAAAAAAA
AND THAT LASCIVIOUS HULK, INFIDELITY, MUST IN TURN BE DEALT WITH.
AND LET'S NOT FORGET DISHONESTY, MISTRUST AND POSSESSIVENESS.
PILLOW FOR SMOTHERING
WAIT! THERE ARE THOUSANDS MORE!
I'LL BET! I'LL BE QUITE HAPPY ALONE WITH MY FLUTE, THANK YOU VERY MUCH.

The waiting is over... the **KILLJOYS** have returned with a brilliant follow-up to their debut album, ***Starry***. Filled with perfect pop gems and a touch of punk for good measure, ***Gimme Five*** is destined for success. To sample a taste... just check out their new single ***Rave & Drool***.

Hear HMV Here

THE KILLJOYS



IN CONCERT

BAD RELIGION
Plaza Of Nations • May 4

STEREOLAB
Commodore • May 4

AFGHAN WHIGS
Commodore • May 12

MINISTRY
Coliseum • May 21

1160 Robson Street • Park Royal Shopping Centre (North Mall)
Guildford Town Centre • Willowbrook Shopping Centre

Hear HMV Here

Eaton Centre – Metrotown • Sevenoaks Shopping Centre / Abbotsford
Richmond Centre • Coquitlam Centre

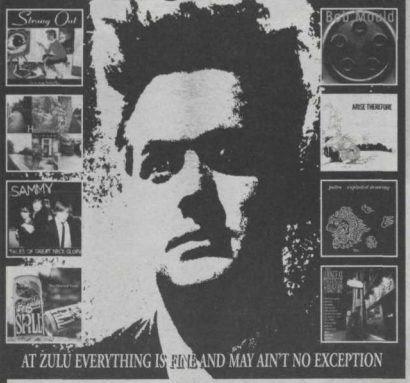
ZULU records

1869 W 4th Ave,
Vancouver, BC
V6J 1M4
CANADA
tel 738.3232

STORE HOURS

Mon to Wed	10:30–7:00
Thurs and Fri	10:30–9:00
Sat	9:30–6:30
Sun	12:00–6:00

ZULUHEAD!



AT ZULU EVERYTHING IS FINE AND MAY AIN'T NO EXCEPTION

Various Artists
The Lounge Ax Defense & Relocation Compact Disc CD

What! The MAN wants to close the Lounge Ax? What's **Lounge Ax**, you might ask. Why, it's a much loved venue in Chicago; one that is now being treated to the benevolent goodwill of **Touch & Go** and a host of your favourite alternative music talents (such high quality as **Tortoise**, **Coctails**, **Shellac**, **Superchunk**, **Jesus Lizard** and more). Remember you are the scene, or it's all one big scene, or... whatever, this compilation is worth your attention (and the **Lounge Ax** your indirect support). Fight the power.

16.98 CD

Richard Davies
There's Never Been A Crowd This Big Before CD/LP

Paired with **Eric Matthews** (now of **Sub Pop** fame), **Richard Davies** spent his formative songwriting years in the orchestrated pop combo **Cardinal**. **Davies**, the recluse who championed a stylized balance of harmony with soul, further honed his introspective vision with a brief stint as a **Mole**(s). All accolades aside, **Davies**' modestly titled solo debut features a unique melodic touch within today's expatriated pop music. Come drink from this much exalted cup!

16.98 CD 12.98 LP

Smog
Kicking A Couple Around CD/LP

Young **Bill Callahan** is moody, but pleasantly so. Besides, his point of view is informative, providing another perspective to appreciate the stress of social life; a cynic often creates the distance necessary to reflect upon the defining mechanisms of our relationships, and **Smog** is handy with a flashlight. But his simple music is also well composed, with interesting arrangements and effective use of limited instruments. **Smog** has gone beyond the pop formula to create a unique style and sound of his own, growing in proficiency with each release. Come hear where he's coming from.

14.98 CD 12.98 LP

Polvo
Exploded Drawing CD/2LP

An explosion may seem disordered, but it is in fact a highly complex and structured event, with minute details of order combining and interconnecting to complete a total definition or integrity (of structure or form, however loose it may seem). As such, no small part if unnecessary to, or disconnected from, the whole. **Polvo** have gone to a considerable length (two LPs worth) to argue just such a thesis. Thankfully, **Polvo**'s chosen form/forum for conducting dialogue is through rock. Finally, a **Polvo** release that gives them opportunity enough to explore the eclectic reinvention of the pop song – as such they do. Bravo, boys.

16.98 CD 14.98 2LP

Husikesque
Green Blue Fire CD

Make contact with **Lida Husik** and **Beaumont Hannant** on this, their latest outing through the electronic countryside. This much travelled duo here insert a more dreamy pastoral vision into their spacey trip-hop mix. Stand by the ***Green Blue Fire*** and hear the eire nightingale's call.

16.98 CD

Bob Mould
Self-Titled CD

A new, tasty full-length morsel from the man that just can't seem to stop making great albums. More reminiscent of the electric intensity of **Sugar** than his earlier solo work, but regardless, **Bob**'s tunes just seem to be getting "sweeter"... and better (we think!). Enjoy.

16.98 CD

Strung Out
Suburban Teenage Wasteland Blues CD/LP

Strung Out welcome you to American living circa 1996, with all the amenities of solid punk rock action. Here it is from the West Hills of California, thirteen songs capturing the new sound of the suburbs as it pulsates for every repo-boy or -girl looking for a way out. This is **Strung Out**!

14.98 CD 12.98 LP

Built To Spill
The Normal Years CD

The Normal Years offers a tantalizing taste of some of the best gems from the recent past, courtesy of these infamous Boise boy s of indie rock, led by singer/guitarist **Doug Martsch** (also of the **Halo Benders**). **K Records** has compiled **Built To Spill**'s various 7" tracks and compilation contributions, and have added a couple previously unreleased recordings. Anything but normal, **B†S** know how to rock – in a melodic, intelligent, and humourous fashion.

14.98 CD

Palace Music
Arise Therefore CD/LP

Through the exploratory (re)creation of his own image (remaining equivocal throughout, nonetheless), **Will Oldham** has managed to evoke many different accents. Although ***Arise Therefore*** is a return to more sombre images and sounds there is enough to distinguish it from his earlier recordings, and enough that is representative of his continued dark, idiosyncratic vision. **Oldham**'s (transcendent) existentialism is still very present: "condition is uncertain and likely to go," he states in one song, while offering that "we die many times, and each new infancy is a surprise" in another. As well as his intelligent observations about the interconnectivity, fragility and partiality of social bonds and private relationships. The music itself, done with a drum machine for this recording, is supportive of the evocative imagery: mini narratives of a renewed tragic sublime. ***Arise Therefore*** is another significant **Palace** recording.

14.98 CD 12.98 LP

Sammy
Tales Of Great Neck Glory CD/CS

Sliding down the street & packin' a double-barrelled arsenal of smarts and style, the **Sammy** boys slick back some well-greased riffs and talk the talk. Can they walk the walk? Damn straight they can my man. Just watch as they pop you off with a potent barrage of hooks that spin and meander then strike hard, leavin' you dazed and so pleasantly confused.

9.98 CD 6.98 Cassette

EXTRA MENTIONABLES

Various – ***Booby Trap*** double-7" (features Saturnine, Starbeam Ladybug, Transistar, Blaise Pascal)

Propagandhi – ***Less Talk More Rock*** CD/LP

Various – ***School House Rock*** CD

Various – ***Whore: A Tribute To Wire*** CD

D.J. Krush – ***Meiso*** CD-EP/12"

Sportsguitar – ***I Fade Cliche*** CD

Pet Shop Boys – ***Before Parts 1 + 2*** CD-EP

Various – ***Estrus Cocktail Companion*** (now on CD)

Scud Mountain Boys – ***Massachussetts*** CD/LP

Nearly God – ***Nearly God*** CD

J Mascis – ***Martin And Me*** CD

Various – ***10% File Under Burroughs*** CD

Ash – ***Goldfinger*** CD-EP

Thinking Fellers Union Local 282 – ***I Hope It Lands*** CD/LP

Mark Stewart – ***Control Data*** CD/LP

Various – ***On Guard For Thee: A Collection Of Youth Gone Bad*** CD (features Bum, cub, Pluto, and more)

Superconductor – ***Bastardsong*** CD/2LP

NEW ON ZULU!

sustain
daytona

cd release party
friday may 10th
starfish room

in stores everywhere may 7th

distributed in canada by cargo.